

THE ETUDE

July 1943

Price 25 Cents *music magazine*



A Message From the White House

"Music builds morale.
"Music inspires our fighting men.
"Music spurs soldiers on the pro-
duction front to new goals.
"Music refreshes all of us, young and
old alike, as we move forward in our
wartime tasks to inevitable victory."

Franklin Delano Roosevelt

JOHN A. HALL, LITERARY
TO MR. C. M. VERMINE,
DIRECTOR OF THE
NATIONAL AND INTER-
NATIONAL MUSIC
AND SONG COMMISSION,
A BRANCH OF THE
NATIONAL RECREATION
ASSOCIATION



There must be a reason

WHY BOB JONES COLLEGE STUDENTS RECOGNIZE AND CHOOSE THE BEST

Bob Jones College, which stands for the "old-time religion" and the absolute authority of the Bible, offers courses leading to Bachelor of Arts and Bachelor of Science degrees, and in the Graduate School of Religion courses leading to the Master of Arts degree. Beginning with the school year 1943-44, courses leading to the Doctor of Philosophy degree will also be offered in the field of religion.



If you can attend college for only one or two years before entering the service of your country, we strongly advise your coming to Bob Jones College for this year or two of character preparation and intellectual and spiritual training so essential now.

If you are still in high school, we advise you to come to the Bob Jones College Academy (a four-year, fully-accredited high school) for special Christian training before you enter upon your military service.

*Piano, Violin, Voice, Pipe Organ, Speech, and Art
without additional cost
above regular academic tuition*

FOR DETAILED INFORMATION WRITE

DR. BOB JONES, JR.

BOB JONES COLLEGE

CLEVELAND, TENNESSEE

A RACHMANNINOFF memorial concert was presented on June 1, in Carnegie Hall, by the American Society of Composers, Authors and Publishers (ASCAP). The program was devoted to the compositions of the great Russian master, and the participants were the New York Philharmonic-Symphony Orchestra, conducted by Howard Barlow; Fritz Kreisler, Lawrence Tibbett, Gladys Swarthout, and Sergeant Eugene List.



HELEN TRAUBEL, Metropolitan Opera soprano, will make her first operatic appearance outside this country when she sings this summer at the Teatro Colon in Buenos Aires, under the direction of Fritz Busch. Ten performances of "Tristan und Isolde," with Lauritz Melchior and a number of other leading American opera singers, are included in the season at the Colon and the Teatro Municipal in Rio de Janeiro.

DR. EDWIN FRANKO GOLDMAN has written several new marches to be played during the season of summer concerts which began in Central Park, New York, on June 16. One of these, *Hail Brooklyn*, is dedicated to the citizens of Brooklyn, in recognition of their enthusiastic support of the Goldman Band concerts for so many years.

ALBERT STOESEL, distinguished conductor and violinist, collapsed and died within a few minutes on May 12, while conducting members of the New York Philharmonic-Symphony Orchestra on the stage of the American Academy of Arts and Letters, during the annual ceremonial of the Academy and the National Institute of Arts and Letters. Mr. Stoessel, although but forty-eight years old, had won wide acclaim for his work in various fields, most notable of these being, in connection with the Juilliard Graduate School, the Chautauqua Institution, and the Oratorio Society of New York. Before becoming a conductor, Mr. Stoessel established himself as a violin soloist, making his debut in 1915 with the St. Louis Symphony Orchestra. He was assisting artist on Caruso's last recording in 1921. Later he succeeded Walter Damrosch as conductor of the Oratorio Society of New York. For many years he had been musical director of the Worcester Festival and the Chautauqua Institution.

DR. HENRY S. FRY, for thirty-one years organist and choir director of St. Clement's Church, Philadelphia, has resigned from his position. Dr. Fry has had a distinguished career in musical Philadelphia, not only in his official capacity as organist of a leading Episcopal Church, but also as choral conductor and teacher. He has been very active in the American Guild of Organists, and is former Dean of the Pennsylvania Chapter. Dr. Fry, whose vast storehouse of knowledge has proved so valuable in giving practical answers to readers of *THE EURYDICE* through the monthly column, "Organ and Choir Questions Answered," will continue in his capacity as editor of this department.



Dr. Henry S. Fry



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

OSCAR WAGNER, Dean of the Juilliard Graduate School, in New York City, was awarded an honorary degree of Doctor of Music at Muddington College, New Concord, Ohio, on May 24.

THE WISCONSIN FEDERATION OF MUSIC CLUBS, cooperating with the *Milwaukee Journal*, will provide opportunities for young artists of the state to be heard in public, through a series of twenty-six radio broadcasts to be given over the radio stations of the newspaper. The first concert of the series is scheduled for early in December.

DEEMS TAYLOR, President of the American Society of Composers, Authors and Publishers (ASCAP), has been awarded the Henry Hedges Medal by the National Association for American Composers and Conductors, as the one "performing the greatest service to American music during the year 1942-1943."

ERIC SEMON, for many years one of Europe's leading concert managers and the European representative of the Metropolitan Opera Company, died on May 20, in New York City. Mr. Semon was a leading figure in the impresario field and was identified with the inauguration of the careers of some of the leading present-day artists.

It was he who brought the then relatively unknown Kirsten Flagstad to the attention of Gatti-Casazza in 1924.

DR. SETH BINGHAM, organist and choirmaster of the Madison Avenue Presbyterian Church, New York City, was honored recently when special services were conducted in celebration of the thirtieth anniversary of his assuming this important post. Dr. Bingham's own compositions featured the musical program of both morning and evening services; and there were many special guests in attendance.

THE NATIONAL GUILD OF PIANO TEACHERS reports that in place of the anticipated twenty-five per cent decrease in enrollments for this year's auditions, there actually was an increase of between fifteen and twenty per cent. The 1943 auditions were held throughout the country on June 2, 3, 4, and 5. A total of one hundred twenty-eight cities were represented in the enrollment of some fifteen thousand students.

LESLIE HAYS HEWARD, for thirteen years conductor of the Birmingham (England) Civic Orchestra and formerly conductor of the British National Opera Company, died on May 3 at Birmingham.

Competitions

THE CLOSING DATE of the Patriotic Song Contest, conducted jointly by the National Federation of Music Clubs and the National Broadcasting Company, has been extended to October 31. All details concerning the contest may be secured from Miss Rhea Silberta, 200 West 57th Street, New York City.

THE EURYDICE CHORUS AWARD of 1943, to stimulate choral compositions for women's voices, is announced by the chairman of the committee, Miss Susanna Dercum. The award is for one hundred dollars, to be given to the best composition of three or more parts for women's voices. The contest closes October 1, and full details may be secured from Miss Dercum, chairman, The Eurydice Chorus Award Committee, c/o The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania.

THE CHICAGO SINGING TEACHERS GUILD announces the seventh annual prize song competition for the W. W. Kimball Company prize of one hundred dollars. Manuscripts should be mailed not earlier than October 1, and not later than October 15. Full details of the competition may be procured from E. Clifford Toron, 3225 Foster Avenue, Chicago, Illinois.

THE NATIONAL BOARD of Delta Omicron, National Music Sorority, announces a National Composition Contest open to women composers. The award will be a one hundred dollar War Bond. Unpublished manuscripts in solo voice, string, woodwind, brass, piano, organ, and small instrumental ensembles will be accepted. The closing date is extended to September 1; and full details may be secured from the chairman, Mrs. L. Bruce Grannis, 219 Lake Shore Drive, Chicago, Illinois.

GARDNER READ, young American composer of Normandy, Missouri, has won the award of one thousand dollars offered by the Trustees of the Paderewski Fund for the Encouragement of American Composers for the best work for symphonic or chamber orchestra. His winning composition is "Symphony No. 2 in E-flat minor." David Diamond is the winner of a similar prize for the best piece of chamber music, with his "Quartet for Piano and String Trio in E minor."



GARDNER READ

VAUGHN DE LEATH, singer and composer, who had the distinction of being the first woman to sing over the air, died May 29 at Boston. Known as "The First Lady of Radio," and "The Original Radio Girl," her right to these titles was well founded, for it was in 1920 that she sang *Sweeney River* into the invented gramophone horn microphone of Dr. Lee De Forest, thus beginning a career which paralleled the amazing developments in radio. Her compositions, among them several outstanding hits, number more than five hundred.

THE KOUSSEVITZKY MUSIC FOUNDATION at its annual meeting, approved awards for symphonic compositions to be written by Igor Stravinsky, Béla Bartók, and William Schuman. The Foundation also authorized grants for chamber music compositions to William Bergsma, now at the Eastman School of Music, and Robert M. Palmer, an instructor at the University of Kansas.

MRS. CARRIE WILLIAMS KROGMAN, composer of more than a thousand compositions, died on May 14 in Boston, at the age of eighty-three.

Mrs. Krogmam was born in Danvers, Massachusetts, but resided from childhood in Boston. She spent several years studying in Europe. Many of her piano teaching pieces were written under pen names. Her first music lessons were received from her mother, who for many years was a church organist. Later instruction was pursued under Henry Koerber in Boston. At fourteen she had written several operettas which she herself coached. Her piano pieces, many with attractive verses, have been widely used.

(Continued on Page 474)



Mrs. Carrie Williams Krogmam

FREE HELPS

Which Teachers, Professional Musicians,
and Other Active Music Workers May
Obtain Simply By Asking For Those Wanted.

MUSIC FROM THE PEN OF CHAS. GILBERT SPROSS

Gives a portrait and biographical sketch and a complete list of Songs (giving the ranges and the names of text writers). Part Songs, Anthems, Piano Solos, Violin numbers, and Pipe Organ selections by Dr. Spross.
(JUST ASK FOR "THE JOHN CHURCH CO. BOOKLET JC-1066")

COMPOSITIONS BY MANA ZUCCA

This booklet gives a biographical sketch and a portrait of this composer and lists of her published Vocal Solos, Choruses, Piano Solos, Violin numbers and Band and Orchestra numbers.
(JUST ASK FOR "THE JOHN CHURCH CO. BOOKLET Z-79")

CATALOG OF THE CELEBRATED JOHN CHURCH CO. SONG COLLECTIONS (Giving Full List of Contents of Each Volume)

This valuable catalog in listing the contents of famous Classic, Opera, and Orchestra songs virtually embraces the Vocal Masterpieces of all ages.
(Ask for "Catalog JC-30A")

SONGS FOR HIGH VOICE

This booklet gives full page excerpts of 15 celebrated songs by contemporary American Composers and the biographical notes and portraits enhance it.
(Ask for "Catalog JC-30B")

SONGS FOR LOW VOICE

Here are portions of 15 well established songs by contemporary American Composers and the biographical notes and portraits enhance it.
(Ask for "Catalog JC-30C")

A REFERENCE PAMPHLET OF 2nd and 3rd GRADE PIANO PIECES

A useful pamphlet for every piano teacher, giving thematic portions of 14 good teaching pieces.
(Simply Request a Free Copy of "JC-13A")

VARIETED HANDFUL OF SONGS

Some Old, Some New (Thematic Folder)
Gives music portions of 15 fine songs every singer should know.
(To Get This, Ask for "Folder JC-30K")

THE JOHN CHURCH CO. THEODORE PRESSER CO., 1712 CHESTNUT ST., PHILA. (1), PA.

A Teaching Aid and A Reading Delight!

STANDARD HISTORY OF MUSIC

Latest Revised and Enlarged Edition
By JAMES FRANCIS COOKE

Chapter Headings of a few of the many subjects covered in this volume:
How Music Began
What Polyphonic Music Was and How It Came to Be
What Early England Gave to Music
The Wonderful Bach: Family and Some Musicians Who Lived at the Same Time
How the Organ, the Violin, and the Piano Influenced the Art of Music
Johann Sebastian Bach, the Greatest of the Polyphonic
Franz Joseph Haydn and the Development of the Sonata and the Symphony
Christoph Willibald Gluck and the Reform of the Opera
Robert Schumann and the Age of Musical Romance
Some Famous Opera Writers of the Nineteenth Century
Richard Wagner and "the Music of the Future"
The French Composers of the Nineteenth Century
The Modern Art-song and its Composers
Recent Great Virtuoso of the Piano
Music in America
Masters of the Early Twentieth Century
Newest American Musical Lights

The author, who is esteemed here and abroad as an authority and a gifted writer on music subjects, has drawn on his rich reservoir of experience gained from teaching, research, travel, and personal acquaintance with world-famous music folk to make possible the latest content, judicious scope and practical arrangement of this book. In a style vivacious from the earliest known facts, instruments, and composers to the epoch-making living composers, and the present conditions of the art in education, in our social life, in the band and orchestra field, in opera and in its many branches, it is a logical ideal text book for class use because the logical and practical arrangement of the material is so clear and makes the subject clear, interesting, and entertaining to class members. Each chapter is just long enough for a story lesson assignment and is followed by a set of test questions. Its historical charts, index, and colored Music Map of Europe are also great teaching aids. It includes nearly 200 names and well over 100 subjects are included, making this a superb, permanently valuable reference volume on important composers and vital music data.

Cloth Bound—Price, \$1.50

THEODORE PRESSER CO.

Everything In Music Publications
1712 CHESTNUT ST., PHILA. (1), PA.

THE ETUDE music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, Editor
Dr. McCoy and Ave Yarsin, Assistant Editors
Dr. Henry S. Fry Karl W. Gehrkins George C. Krick Dr. Rob Roy Pepp
Pietro Deiro Elizabeth Gess Blanche Lemmon Peter Hugh Reed
Dr. Nicholas Dosty William O. Revelli
Edna Fort Paul Koepke N. Clifford Page

FOUNDED 1883 BY THEODORE PRESSER

Contents for July, 1943

VOLUME LXI, No. 7 • PRICE 25 CENTS

WORLD OF MUSIC 425

EDITORIAL AND ADVISORY STAFF 427

MUSIC AND CULTURE 427

Grig-Nationalist and Compositian Percy Aldridge Grainger 428

Musical Give Me a Career Dagnia Durbin 429

A New Era for American Composers Derna Taylor 430

The Artistic Possibilities of Good Jazz Raymond Scott 431

Left-Handed Musicians Waldemar Schwenker 432

MUSIC IN THE HOME 432

Preserving Your Records in Wartime Peter Hugh Reed 433

Radio Sponsor Increase Use of Great Music Lindsay Murray 436

The Ende Music Lover's Bookshelf B. Meredith Cadman 437

MUSIC AND STUDY 437

Those Puzzling Fifths Dr. Guy Muer 438

Problems in Choral Singing Fred J. Naff 439

The Basic Principles of Good Voice Production (Part Two) Wilbur Alonzo Stiles 441

Band Music and Patriotism Lloyd Fredrick Sherman 443

All in a Mind Roland Dupige 443

A String Approach to Mozart René Le Roy 445

Questions and Answers Dr. Karl W. Gehrkins 446

Musical Wartime Needs Kathryn Sanders Rivier 449

The Thrill of the Bagpipes Aileen C. White 450

Technic of the Month—Just Before Dawn, Op. 28, No. 3 Guy Muer 471

MUSIC 471

Classic and Contemporary Selections N. Louise Wright 451

You and You Johann Strauss, Op. 367 452

Shabbath Sunrise Sawyer-Pringle 454

Pragmatic Mignonne Nellie Stallings-Schles 455

In a Sun Night Ralph Penner 456

Venetian Moon (Barcarolle) Shalimar K. Kim 457

Charming Butterflies Wilmet Lemont 458

Finale, from Sonata in D Joseph B. Allen 459

Vocal and Instrumental Compositions 459

America My Home Alfred Winter 461

Realization (Sacred Song) Virginia C. Sherman 462

Woodland Flowers (Violin) Clarence M. Cox 463

Out of the Deep (Organ) C. B. Maclean 464

Four Handfuls (Four Handfuls) Frances Terry 466

Delightful Pieces for Young Players 466

The Stars and Stripes Forever Susan-Carlton 468

Crosshopper Green Margery McIner 469

A Sailor's Dream Robert Franz, Op. 24, No. 2, Arr. by Guy Muer 470

Technic of the Month Elizabeth Gest 484

MISCELLANEOUS 484

Key Lines for Hand Position Gladys M. Stein 432

The Importance of Good Keyboard Action N. 432

A Scale Content That Worked N. 432

How I Worked It Out Adelaide Coar 432

Why Not Better Violinists? Frank W. Hill 434

Shostakovich Talks on War and Music Gladys M. Stein 434

Arousing Interest Through Color Gladys M. Stein 434

Americana All Gladys M. Stein 434

Rectal Preparation Esther Dixon 442

Our Songs Smoother Our National Morale Strength Gladys M. Stein 442

Musical Oddities—Bells Gladys M. Stein 442

One Piece Learned Perfectly Gladys M. Stein 442

Singing Off and On Lillie M. Jordan 446

Voice Questions Answered Dr. Nicholas Dosty 473

Organ and Choir Questions Answered Dr. Henry S. Fry 473

Violin Questions Answered Robert Briner 477

Entered at second-class major January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879, Copyright, 1943, by Theodore Presser Co., Inc. U. S. A.

\$2.50 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada and Newfoundland, \$2.75 a year. All other countries, \$3.50 a year. Single copy, 25 cents.

Words and Music

"I hate to see a load of empty handboxes go along the street and
I hate to see a parcel of big words without anything in them."

William Hazlitt
(1778-1830)

Famous English Essayist

MUSICAL INSTRUCTION through illustration includes the interpretation of passages as performed by the teacher, performances of artists at concerts, records of the playing or singing of artists, and the radio or television broadcasts of eminent performers.

Musical instruction by words includes pedagogical description of interpretations by the teacher, and in addition, the thousand and one lesson aids, lists of advice, hints upon analysis, hand position, atmosphere, historical observations, traditions, and so on, together with the suggestions to be obtained from musical books and magazines.

During a lesson the pupil is, in a sense, the orchestra, and the teacher is the conductor. The teacher assembles in his mind all of the necessary factors leading to a fine performance and makes clear to the pupil how these may be correlated to best advantage. In doing this he may perform illustrations, but if he does too much of this he may also weaken the pupil's powers of self-development.

Words have their limitations, it is true, but they are the tools which the teacher must employ to mould his pupil's careers. When we first seated ourselves in The Etude editorial chair, the wise founder of The Etude, the late Theodore Presser, made clear to us that there were no words in the dictionary of any language which could describe any musical passage so that a reader could hear how the music actually sounded. He said, in effect, "Look through the

wisest, sanest, and cleverest musical criticisms you can find and you will soon discover that they do not carry any idea of the music such as that which the audience, that actually heard the performance, had presented to its ears. Criticism is therefore most valuable to those who previously have studied or heard the music to be played."

The great teachers of piano in the past; that is, those who have been responsible for the education of the foremost virtuosi, have been by no means confined to pianists who themselves have been world-distinguished performers. While it is true, for instance, that Alexander Villogio, the teacher of Rubinstein, as well as Carl Czerny, the teacher of Liszt, were very excellent pianists, as performers they could not be ranked with the most celebrated pianists.

Czerny, who in addition to his torrents of studies was a voluminous writer upon music, indicates in his autobiography what pains he took to convey through words how the pupil should play given passages.

The same may be said of Leschetizky (also a pupil of Czerny), whose fame as a teacher of real pianists includes among his pupils such giants as Paderewski, Hambourg, and Gahrlowitsch. As a virtuoso he never touched the heights reached by several of his pupils. In the French School, Diemer, Marmontel, and Le Couppé, pianists all, are famed for their pupils rather than for their own performances.

Likewise, Leopold Auer, teacher of several world-known

(Continued on Page 478)



THE LISTENING ROOM

The magnificent new Fine Arts Building of the University of Texas was designed as a part of the extended campus plan by the master architect, Dr. Paul Cret. Dr. E. W. Doty, Dean of the Department, saw to it that in this most modern of music buildings there are special rooms for the school's large collection of records. This picture shows students in the "Listening Room."

Grieg—Nationalist and Cosmopolitan

Personal Recollections of Edvard Grieg

Written Expressly for THE ETUDE by

Percy Aldridge Grainger

IN CELEBRATION OF THE CENTENNIAL OF THE GREAT NORWEGIAN MASTER

Part Two

This is the second section of a most interesting article by Mr. Grainger, who was, in a sense, an artistic foster son of the great Norwegian composer.—Editor's Note.



GRIEG AT THE KEYBOARD

GRIEG WAS much chagrined by his inability to identify himself with the Norwegian peasants and to feel at home with them in their daily life. Grieg was by birth and association a middle-class man. (By "middle-classes" I mean that large human element in all modern nations in which personal, individualistic, material ambitions outweigh a sense for larger group responsibilities—such responsibilities as are apt to sway the artist, the aristocrat, the soldier, the sailor, and even the poorest and most ignorant peasant or yeoman.) The genius in Grieg (that heightened moral sense that drives a single man to feel responsible for the feeling and thinking of his whole nation or race) urged him to rise out of his middle-class beginnings into becoming an all-round Norwegian. So, as part of this all-roundness, he tried to mix with the peasants—to take part in their festivities. On such occasions the communal beer-bowl is passed around the table and every-feer is expected to drink from it. But here Grieg's middle-class squeamishness (his sense of "personal cleanliness") found him out. "When I saw the great bowl approach me, its rim dark with tobacco juice, my heart sank within me," he told me. This urge "to feel at one with the peasants" is a more vital necessity for a Norwegian artist than a non-Norwegian might be able to guess. In Norway the peasants always have been the backbone of the country—artistically and otherwise. The population of Norway is very sharply divided between peasant and townsman. The two elements look amazingly different. The peasants, living on frugal fare, have broad, calm faces and magnificent frames; the town-dwellers—overfed, as usual—look comparatively peaked and undernourished.

True Norwegians

The peasants regard themselves as the true Norwegians and look upon the townsfolk of the coasts as interlopers, as survivors of the foreign settlements foisted upon Norway during the

politanism—was in evidence, and caused him worry and frustration, though it possibly contributed also to the richness and many-sidedness of his artistic output.

"Much I owe to the Lands that grew—
More to the Lives that fed—
But most to Allah, who gave me two
Separate sides to my head."

—Kipling

Grieg's musical affinities and preferences show how innately cosmopolitan was the very fibre of his tonal life. He worshipped Mozart with especial

zeal, which is not so surprising when we remember the clear and "pure" sonorities (the absence of "muddy" timbres) so common to them both. Bach, Chopin, and Schumann were other prime favorites. Among his time-mates he felt the closest affinity with César Franck and cited the pianissimo variation in Franck's "Variations Symphoniques," in which the violoncellos play the melody, starting with the notes C-sharp, B-sharp, A and G-sharp, against downward-flowing arpeggios in the piano, as a passage which he (Grieg) himself might have written, both in the matter of its harmonic and melodic characteristics and the mood it utters. (Ex. 6 below.)

Much might be said about the "North Sea mood" that informs composers hailing from the North-Sea girdling lands—composers such as Brahms, César Franck, Grieg, Frederick Delius, and Herman Sandby. There seems to be some climatic influence at work here—some Rem-

Ex. 6



brandtian fog of the sea, the soil, and the soul—that continually and uniquely, in such composers, produces a soaring ecstasy of yearning wistfulness that is (Continued on Page 472)

Life might have been very different for me if I had never studied music. It might be interesting to speculate on the things that could have happened—and didn't—but it is far more interesting to think of all the good things music brought my way, unexpectedly, and not many years after I first began to study.

You see, almost as soon as I learned to talk I began to sing too. My sister Edith was the member of our family who felt that my voice should be trained and who put aside part of her earnings as a school teacher for that purpose. Although I took part in school dramas and sang at church festivals during my childhood, I was far more interested then in activities like swimming and roller-skating than in professional work. But it seemed that I was destined for a public life. In 1935 a lady who had heard me sing *Il Bacio* at a neighborhood function told an actor's agent about me. The agent told the M.G.M. Studios (then on the lookout for a young girl singer to play Mme. Schumann-Heink as a child, in a picture that had to be postponed indefinitely because of the great singer's illness—and finally shelved). I was auditioned, placed under contract, released, and then signed by Universal Studios, where I have worked ever since.

In my mind one thing is certain: music brought this all about. It is entirely responsible for my career. The original contracts for radio and pictures were all signed with my voice as the first consideration, and my acting second. Of course, as long as the audiences who see my films write to say that they enjoy my work, I don't worry whether it's my singing or acting they like better. But it does seem, on looking over their letters, that they think of me as a musician more than as an actress.

Whether it would be possible for other young singers to accomplish the same depends entirely on the individual. Many say to me, "I've been studying for so long! When is something going to happen to me?" It is good for them to wonder, because wondering will make them eager and more able to forge ahead. At the same time, they must remember that even after studying, things may be slow in coming. They must have a great deal of patience, and patience is a lot to ask of youth—especially in these times. They must love their work very much over a long period of years with no promise or prospect of public success. To those who undertake such steady, selfless work, good things are more apt to be given in the end. Learning to sing, and to sing well, is a long, difficult process. This is all a very involved way of saying that no success can be achieved without the proper preparation and background.



DEANNA DURBIN NOW TWENTY-ONE
In her latest picture, "The Amazing Mrs. Holliday"

half hour of work every day.

In my younger days I was too busy growing up to notice any different stages in my musical development, but in the past six months there has seemed to be a change in my voice. It has become heavier, more dramatic and less lyric.

Music Gave Me a Career

An Interview with

Deanna Durbin

SECURED EXPRESSLY FOR THE ETUDE BY VERA ARVAY

Deanna Durbin, born Edna Mae Durbin in Winnipeg, Canada, on December 4, 1921, is now one of America's leading screen stars. She is an American of English-Welsh descent, her parents having brought her to live in Southern California when she was a year old. She is the first star to "grow up" on the screen through a series of hit films, each written and produced to fit her particular age at the time the picture was made. She attended public schools in Los Angeles, and at an early age began to study voice. Her teacher, Andres de Segura, praises her musical instinct, her ability to adapt herself and to put into practice what she has learned, the unique and thrilling quality in her voice, and her facility and easy comprehension. Her films include "Three Smart Girls," "One Hundred Men and a Girl," "Mad About Music," "That Certain Age" (for which she received a special Academy Award statuette for 1937-38), "Three Smart Girls Grow Up," "First Love," "It's a Date," "Spring Parade," "Nice Girl?" "It Started with Eve," and now "The Amazing Mrs. Holliday." Miss Durbin is the only actress now on the screen who was originally engaged as a singer and who has remained a singer in every film!—Editor's Note.

A Stubborn Vocal Problem

My most stubborn vocal problem was the middle voice. This had been badly neglected, although the high and low registers were in good condition. In addition, I was singing with my mouth closed, which made it impossible to release good tones. My voice had been forced, from singing prematurely.

This quality may be an asset if I ever succeed in finding enough time to sing in operas, as well as in films. Up to now I have been too busy to think about an operatic or a concert career. Although I am not now making definite plans, because the world is too topsy-turvy, I have started to work on the rules of *Mimi* in "La Bohème," *Marguerite* in "Faust," and *Zerlina* in Mozart's "Don Giovanni."

While I have been very happy in films, I cannot deny that they are hard taskmasters. Every film requires an interval of preparation (that is, of selecting, learning, and pre-recording the songs), several months in which to make the picture, then a period devoted to interviews for the press. After that, if all goes well, there's a week—perhaps two weeks at the most—of rest. When that is over we start picking out songs for the next picture. Making pictures is not easy. When songs are chosen for a picture, the selection is made jointly by my teacher, the producer and director of the picture, and myself. We take into consideration chiefly the requirements of the scene: that is, whatever song suits the mood of the scene. If there comes to our attention a particularly effective song that does not fit into the script at all, a special scene is written to fit it. I have no preferences as to the type of music I most enjoy singing; usually whatever songs I am working on at the moment claim top place in my affections. When a song is in English I learn the lyric and melody at the same time. It impresses itself on my mind better that way. Songs in foreign languages are taken more slowly, of course, in order to get a coherent feeling for them. After the songs are chosen, I simply take them home and sing them at my lessons until they are thoroughly learned. (Continued on Page 474)

A New Era for American Composers

An Interview with

Deems Taylor

Well-known American Composer,
Critic, and Radio Commentator
President of ASCAP

SECURED EXPRESSLY FOR THE ETUDE BY ERIC PERDUE MARSHALL

IN THE NOVEMBER 1937 issue of *THE ETUDE* appeared an editorial ("Justice for Genius") explaining the aims and purposes of the American Society of Composers, Authors and Publishers, more familiarly known as ASCAP. Briefly, this editorial outlined the early struggles of the Society's founding fathers to establish legal recognition of the creators' rights under the copyright law of 1909. This struggle for recognition has been carried on by the society for the greater part of the twenty-nine years of its existence. But the men managing the affairs of ASCAP feel that at long last the time has arrived for the Society to enter upon a new era of closer, friendly cooperation with the men and organizations that use the works of this vast catalog of music in commercial enterprises.

Since the appearance of that 1937 editorial, the Society has gone through a long and lamentable struggle with the radio industry, a struggle which, happily enough, has ended on a basis of equity and cooperation. ASCAP has also elected a new president, the well-known composer, critic and commentator, Deems Taylor. Mr. Taylor succeeded Gene Buck, for more than two decades a valiant leader and fighter for the rights of the American composer.

In the field of American music probably no other artist is better known than Deems Taylor. Certainly no one has done more to stimulate and educate the general American public to an appreciation and understanding of fine music. He has accomplished this by his pleasant and conversational talks on the air, by his own musical works, and by the many articles and books he has written on the subject. But our interest at the moment in Mr. Taylor rests in his capacity as president of the leading performing right society in the United States.

He brings to this job a characteristic reasonableness which makes him anxious first to get the facts, and, once this is done, to proceed in a logical and calm manner to the conclusions. This desire to know the whole story before proceeding is undoubtedly due to his earlier newspaper training.

"In ASCAP," Mr. Taylor said, "I see not only an organization for the protection of our membership rights, but far more important, an organization that can serve the American public by educating commercial users of music so that they may take full advantage of our repertoire. This

idea of serving our customers as well as our members is a comparatively new one, and I am happy to say it is already bearing excellent results.

A Practical Service

"The radio industry, whose need and use of ASCAP music make it the foremost licensee of the Society, is already enjoying the benefits of this service policy."

Mr. Taylor pointed out, "In May 1942 the first of a series of scripts was sent to our licensed radio stations. These scripts, devised and produced under the direction of Robert L. Murray, our director of public relations, furnish the stations with a program which takes the fullest advantage of our extensive musical catalog. At the same time the scripts, professionally written, provide the broadcaster with a profitable advantage of the stations which do receive this service have readily sold the programs. At the present time the stations are provided with seventy-eight hours of programming annually. Obviously, this is of tremendous help to the smaller station and is greatly appreciated by all broadcasters, who, in these war times, are having difficulty in maintaining personnel.

"The latest series of scripts, called 'Marching to Music,' was designed to provide a ten-minute program which would follow five-minute news broadcasts. These are patriotic in theme and recently have received the cordial approval of

the Office of War Information. The result is that never at any time in the history of the Society have we been on so friendly a footing with the entire radio industry, and we expect this condition to increase all the time. After all, our need is mutual."

Mr. Taylor believes that ASCAP, in acting as agent for its members, is able at the same time to create a healthy condition between the creators and the user of music. "But," he pointed out, "the Society's activities on behalf of the composer are not limited to the radio industry. In the field of general licensees—that is, taverns, hotels, and theatres—ASCAP has worked out an equitable and unified schedule which is used by all our offices throughout the country." According to Mr. Taylor, "This eliminates the danger of discrimination."

Aside from this service activity, the Society evinces a great interest in the development of the creative arts in a number of ways. First and foremost is the ASCAP Fellowship Competition, which was begun in 1939. "This competition," Mr. Taylor explained, "is open to all students in institutions of higher learning. Dividing the coun-

try into eight geographical regions and appointing a committee to judge the works, ASCAP annually awards fellowships to those students who, in the opinion of the committee, have written an outstanding work in the field of music creative writing in the theatre. So many of our leading members have begun their musical careers in college that the Society feels it expedient to stimulate and encourage talented young men and women in order that we may further the ambitions of these youngsters. Some of our members who began their musical careers in college are Rodgers and Hart, Columbia University; Oscar Hammerstein II, also at Columbia; Cole Porter at Harvard; and many others." Mr. Taylor might also have added his own name to this group, for it was at New York University that he first wrote music for four comic operas, one of which ("The Echo") was produced on Broadway.

The Nathan Burkan Memorial Competition

But ASCAP's interest in the development of young men and women of ability does not limit itself to the field of music, for in 1938 the Society inaugurated the Nathan (Continued on Page 471)



DEEMS TAYLOR

The Artistic Possibilities of Good Jazz

A Conference with

Raymond Scott

Composer of Many Popular Works

SECURED EXPRESSLY FOR THE ETUDE BY DAVID EWEN

Raymond Scott is one of the most vital figures in present-day popular music, an original force who has influenced not only jazz composition but jazz performance as well. A seriously trained musician, he has brought to jazz a sound musical background; and to serious music he has brought his sound jazz instincts and his mastery of jazz techniques. As the founder and leader of the famous Raymond Scott Quintet, he has introduced an altogether novel note in jazz performances by ceaselessly exploring new effects. Over the radio his original style has made him nationally famous. At the present time he is experimenting within the framework of a unique radio program called "Jazz Laboratory" in which he is trying to widen the scope of his jazz art, provide an outlet for new jazz works, and develop a clichéless style of performance. Scott has become famous also as a composer of numerous small pieces in which he has utilized jazz techniques with extraordinary skill. He is best known for *An Eighteenth Century Drawing Room* (utilizing the opening theme of Mozart's "Sonata in C major"), *Powhouse*, *Twilight in Turkey*, *Toy Trumpet*, and so on. The Ballet Theatre recently presented "Quintet," a ballet operetta arranged to some of his better known jazz pieces. Scott is now composing his first original score for ballet, entitled "The Gremlins." His presentations in Carnegie Hall attract much attention.—Editor's Note.

JUST AS MOST serious musicians have grown up in an environment of classical music, so I was raised in a jazz setting. My father owned a record shop in New York, and my boyhood days were spent in the store playing jazz records for our customers, thousands of jazz records of every description. I developed during this period a fascination for jazz music which has never deserted me. But the jazz music which fascinated me was not that of the rather stereotyped popular songs of the day, but rather that of the less orthodox jazz-playing and jazz-writing developed in New Orleans, and later in Chicago. I was, to a less degree, acquainted with good music as well. Our records brought me into contact with the foremost instrumentalists and operatic stars of the day in the great classical repertoire. Good music thrilled me, too, but not in the way that jazz did. I appreciated good music more objectively, in the manner, say, of a man appreciating a beautiful painting on the wall—from a distance. Jazz, however, was to me something much more personal. It was part of me. I vibrated with the nervous and excited strains of the wailing trumpets and trombones. I knew even then that if I were to make music my life work, it would have to be in jazz.

Because of my appreciation of good music, my family—my brother, Mark*, particularly—decided that a sound musical training was indispensable. I entered the Institute of Musical Art, where I remained for four years, specializing in the piano, but also devoting myself to theory, harmony, counterpoint. During all this period of immersion into musical study, I never lost my affection for jazz.

Then, in 1930, for the first time, I began to formulate my own ideas about jazz and its relation to good music. I began to distinguish good jazz (as I had always done more or less unconsciously) from the manufactured, silly tunes that would have a temporary vogue, and which paraded falsely under the banner of jazz. I realized that jazz, real jazz, was a language all its own, with its own vocabulary, its own idioms, its own accents. I felt strongly that this language was an important one artistically—important because it was American to its very roots; because it spoke for America. I was convinced that it deserved larger and more ambitious exploitation

* Mark Warnow, famous conductor of the Lucky Strike Hit Parade. Raymond Scott's original name was Harry Warnow. When he entered the field of popular music professionally, he decided to change his name to Raymond Scott not to capitalize on his brother's establishment.

than it had previously received. In short, I became assured then and there (as I am more than ever convinced now) that good jazz is good music. It is an art of its own. With further evolution, it will become a major element in our musical expression.

Gershwin the Pioneer

But, it might well be asked of me, did not George Gershwin accomplish these very same



RAYMOND SCOTT

things before 1930? Gershwin was a pioneer, and a remarkable composer; but Gershwin did not accomplish what I felt was needed. He was the first step in the direction I had in mind—a major step, of course—but a first step only. Gershwin had proved in his "Rhapsody in Blue," "Piano Concerto," and (after 1930) in "Porgy and Bess," that jazz rhythms, jazz harmonies, jazz spirit could be successfully transposed into the larger forms of music—the rhapsody, the concerto, the opera. He had proved this, and proved this as eloquently as Gershwin did, was of course a monumental achievement. We are still feeling the repercussions of that achievement in the form of diverse musical works by the greatest composers of the world, all utilizing the jazz idiom.

A New Style

But I felt increasingly that to translate jazz rhythms, colors, harmonies into the large musical forms was not enough. Jazz was much more than that. Jazz was a technique of its own, a language all its own. It was necessary to bring over into the serious musical forms other important jazz materials which have become the bone and tissue of jazz music since 1900, materials of which serious music is altogether unconscious.

It is not possible in space as limited as this to enumerate the important jazz materials which are now the basis of all good jazz music. Books have been written on the subject—a subject which demands analysis and study. But it is possible to point out a few salient examples to prove that jazz has created new effects.

Jazz has discovered altogether new resources

for wind playing. The old jazz players used to try to sing with their instruments, and they created an instrumental style all their own. I suppose the source of this instrumental style is the Negro spiritual—for most of the great jazz players of yesterday were Negroes. The spirituals were rich with shouting, with effects of mude and ungovernable force. These dynamic qualities were brought over into their instrumental music when the Negroes of New Orleans turned to wind instruments.

Altogether new instrumental colors have been created by jazz. A jazz player might hum in his throat almost simultaneously as he sounds a note on a trumpet and achieve an exciting effect which jazz musicians call the "growl." The trumpet "scream" (or "yell") is equally electrifying.

New harmonies have been evolved by the conscious, constant deviation from pitch which marks the playing of our best jazz instrumentalists. In short, the great jazz performers—Bix Biederbecke, King Oliver, Leon Rapallo of yesterday; Benny Goodman, Louis Armstrong, Jack Teagarden to day—have discovered an entirely new world of tonalities in their instruments, possibilities of which classical music knew nothing.

Gershwin knew little about these jazz materials, and numerous others like them, because he never played in a jazz band. The short period he conducted an orchestra of his own was too brief to give him important experiences. Only by performing in a commercial jazz band, and coming into everyday intimate contact with great jazz instrumentalists, can one learn the capabilities and potentialities of jazz playing, as passed on from one master to another, ever since ragtime was born in New Orleans. It is for this reason that, when I first became conscious of my interest in jazz, I decided that I must have a band of my own, with which I could explore the world of jazz more intimately than I could do otherwise, with which I could attempt endless experiments with timbres, colors, sonorities, pitch deviations, harmonies. Though serious jazz composition is my major interest and my goal, I refuse to give up my work as a leader of a jazz ensemble because I feel I must never give up my opportunities for research and study and experiment with jazz materials.

Early Compositions

Besides starting my own Quintet, the first of my ensembles, I also turned to composing. In my compositions I tried to go beyond Gershwin by introducing into music not meant for dancing, many of the materials hitherto used exclusively for jazz dance compositions. For a long while I satisfied myself by writing only little things, because I was experimenting with my technique and with my means of expression. I wrote numbers like *Powerhouse*, *Twilight in Turkey*, *Christmas Night in Harlem*, and numerous other small pieces designed for listening and not for dancing. The more I utilized jazz materials, the more I felt that they could become the basis of a very important musical art. For I felt that I was achieving in my music, specific moods and atmospheres of which no other music was capable.

I think it is possible to use jazz materials, and with wonderful effect, in even larger forms—in overtures, symphonies, ballets, operas. I am now working on my first ambitious work in that direction, a ballet called "The Gremilins." Eventually I hope to go much further, but only after I have

become a master of the larger musical forms and feel that I can use them with the utmost flexibility.

Just as we no longer look with snobbery and condescension upon jazz in general, and are no longer shocked when it appears in our symphony halls and in our opera houses, so, I am quite sure, we shall begin to realize more and more that authentic jazz has a definite rôle to fill in good American music. Gershwin was only the beginning of such an important trend. When serious composers will begin exploring all the possibilities of jazz style, and will study it carefully, they will realize that it offers them new and rich possibilities for artistic self-expression. Equally important, they will find an audience of millions waiting to hear their music—millions who are sensitive to it, who understand it, and who, because they grew up with it, feel that it is a musical expression of their innermost selves.

Key Lines for Hand Position

by Gladys M. Stein

IT IS SOMETIMES difficult to establish a good hand position in young piano pupils during the first few weeks of study. They are inclined to play on the outer edge of the keys, flattening the fingers, and dropping the wrists.

To overcome this key-edge playing the writer often draws with a soft erasable crayon a line on the white keys just halfway between the outer edge and the black keys. Then I ask the pupils to try to keep the tips of their second, third, fourth, and fifth fingers inside this line when playing.

This draws the hands inward on the keys, and prevents the lazy thumbs from dangling below the keyboard. The little ones may be told that the area on the edge of the keys is enemy territory and one must keep out.

The Importance of Good Keyboard Action

by H. C. Hamilton

IT WAS MY LOT, when a youth, to practice hours daily on a piano with a not very responsive action. Up to that time, I had little experience with newer and better instruments. Consequently it was not realized that my slow progress was partly due to causes which did not lie within myself. "Practice makes perfect"—that piece of advice, hoary with age, was implicitly believed, but in a blind sort of way. Endless repetition, with small regard for proper conditions, either in myself or the piano, was surely the highway to success. But a vague dissatisfaction continually made itself felt: something seemed to be wrong, but I could not determine what.

About this time, an invitation was extended to provide a piano solo at a small concert. The practice hours just then had been spent chiefly on Lack's *Valse Arabesque*, and although feeling rather insecure at certain points—particularly the right hand skips—I decided to risk it. The piece made no name is now forgotten. I paid no attention to that at the time, for I imagined all pianos to be alike.

But a pleasant surprise awaited me. At the first

contact of that keyboard, my fingers sensed something unfamiliar, but indescribably welcome. My fingers, in their attack and release of each key seemed actually mated to that exquisite keyboard action: the resistance neither too much nor too little, and the resilient "come-back" immediate—not sluggish, like the instrument in our home.

To say that my fingers fairly flew would be exaggeration, but for the first time I experienced the real joy of playing. A speed and ease hitherto unknown were present, and although a few false notes were apparent, the conviction was born that I could really play. Many were the congratulations offered: no one had ever before heard me play like that. They did not know the reason, but from that night I have realized what good keyboard action means.

We sometimes hear the remark, "Any piano is good enough to practice on." This is not true. Technique is not something of the individual alone—it is largely developed by the instrument he uses. The action of the finger and the action of the piano hammer, communicated through that lever, the key, must nicely balance: the player knows conditions are favorable when he senses that "springiness" under his touch—communicating to the hand a feeling difficult to describe, but perfectly world known to pianists. The first piano I used been more resilient in action, many weary hours of discouragement would have been spared me.

The tuner should see to it not only that the instrument is regulated from the standpoint of tone, but also that any sluggish moving keys are attended to.

A Scale Contest That Worked

MISS Mary M. Scott, of New Orleans, who is a member of the faculty of Loyola University, and is also Dean of the Faculty of the New Orleans Conservatory of Music and Dramatic Art which is affiliated with Loyola, is an old and enthusiastic friend of THE ETUDE. She reports the following plan she has outlined for a highly successful scale contest. The conditions are:

1. All candidates must be qualified to play all Major and all Minor Scales in canon form.
2. The examinations are held in May and the passing mark is 100%.
3. The examiners, three in number, are former graduates of the school and serve without remuneration.
4. Each pupil is provided with twelve slips of paper. Each slip bears the name of a Major and a Minor Scale. None of the Scales are related.
5. Each of the three judges draws a Major and a Minor Scale. Thus each judge has only three Major and Three Minor Scales to adjudicate.
6. If a pupil makes one mistake, a second examination occurs one week later. (This has occurred only once in Miss Scott's examinations.)
7. Those making a perfect score receive a medal with the name of the winner and the date engraved upon it.
8. The scale medalists are permitted to appear in an evening recital. Each recital is given with the assistance of a violinist or a singer.

Miss Scott writes, "We have followed this plan for several years, and have found it very beneficial. By providing an incentive leading to perfection in scale playing, we find that the general playing efficiency of the pupil in the general interpretative work is greatly improved."



LEFT-HANDED VIOL PLAYER

From an old Dutch print by Adrien Mothom (around 1820)

QUITE A NUMBER of compositions for piano are written for the left hand alone: either as practice material for pianists in general, or for the use of one-armed players. Since right-handed persons have special difficulties in performing them, they are considered virtuoso pieces. The left-handed performer finds it easier to develop the required technique in such cases. The right-handed player may have to practice for months upon left-hand passages, which by the normally left-handed person may be achieved with little work. Of course the great desideration of the teacher and student points to as high a degree of ambidexterity as possible. While one may be definitely left-handed or right-handed, it has been proven over and over again that ambidexterity may be acquired with sufficient practice. At first the difficulty apparently may seem insurmountable. You may demonstrate this by a very elementary experiment. Try to butter a piece of bread with your left hand, and note how awkward and clumsy your effort is. However, after continuous daily practice, the left hand develops ability in surprising fashion. You may convince yourself of this by trying to sign your name with your left hand. At first the results will be ludicrous, but keep at it every day for a month and note the difference.

Friedrich Kalkbrenner (1788-1849) wrote several special studies for the left hand; among them the "Sonata, Op. 42" pour la main gauche principale. Many works of Bach have been transcribed for the left hand, such as the "Violin Chaconne," transcribed by Zichy; four single pieces for violin solo by Philipp; and a *Gavotte* by Jossely. There are fifty amazing studies for the left hand after études by Chopin; and a "Piano Sonata in C major," by Reinecke; and some studies by Rheinberger. C. M. von Weber's *Preludium Mobile* was transcribed for the left hand by Tchaikowsky. Bach's *Chaconne in D* was arranged for the left hand by Brahms and for both hands by Busoni. Alexander Scriabin (1872-1915) wrote a *Prelude* and a *Nocturne* for left hand.

One of the most famous of left-handed virtuosi is Paul Wittgenstein. This famous performer was born in Vienna in 1887 and studied with Leashitzky. He had the misfortune of losing his right arm in the First World War. This compelled him to become a left-handed piano virtuoso. The

compositions written especially for him include Richard Strauss' *Parerion zur Symphonie Domestica* and *Paranthenzuzug*, Ravel's "Concerto in One Movement," concertos by Korngold, F. Schmidt, S. Bortkiewicz, R. Braun, and J. Labor, and Chamber music such as "Variations on an Original Theme for Piano, Clarinet, and String Trio," by Ernest Walker; a "Piano Quartet" by Hans Gal, and various works by Labor and F. Schmidt. Wittgenstein's "capacity for wide spans and quick leaps" enables him to perform with one hand, works which offer difficulties even for the ordinary pianist. He has concertized throughout Europe, Canada, and the United States. Alexander Scriabin (1872-1915), through over-practice at the piano, temporarily lost the use of his right hand. During this period of single-handedness he wrote the *Prelude* and *Nocturne*, Op. 9 for the left hand alone, and a left-hand concert-paraphrase of a Strauss waltz, which has never been published (G. Abraham). Even at his final examination at the Moscow Conservatoire he could use his right hand only with difficulty, but this was taken into account by the examiners and he was granted a gold medal. At the outset of his pianistic career, his right hand still gave

of the Kolisch String Quartet, lost a finger-tip when he was a small boy. He holds the violin with the right hand and thus had serious mechanical difficulties when studying at the Vienna Conservatory with an orchestral group. His violin (a Stradivarius) had to be adapted to left-hand playing. In such cases the order of the strings has to be reversed, the bass bar has to be moved and the bridge is reversed.

Violin Once Fingered with Right Hand

However, up to the time of Amati, Stradivarius, and Guarnerius in the sixteenth and seventeenth centuries, it was customary to finger the violin with the right hand. The famous violin virtuoso, Francesco Geminiani (about 1674-1762), pupil of Corelli, was one of the first virtuosos to hold the violin on the left side and to use the right hand for bowing. He lived in England, and his influence on the technique of the violin was important.

Perhaps the most famous one-armed pianist was the Hungarian, Count Géza Zichy, a pupil and friend of Liszt. He lost his right arm

Left-handed Musicians by Dr. Waldemar Schweisheimer

him trouble. "In 1893 he wore on both arms red woolen oversleeves, obviously homemade and very conspicuous," Engel tells us. "When playing in public, before he began, he would point to his right hand as if asking for indulgence."

Only five per cent of all persons are left-handed, while the majority of the human race is right-handed. Almost all persons who are right-handed are also right-eyed and right-footed. They take aim with the right eye; they kick an object with the right foot. Similarly, the left-handed persons are left-eyed and left-footed.

Most people consider their right hand the main hand, and their left hand a sort of auxiliary. We all know, however, the high degree of ability which can be attained by practice and training. The agility and independence of the left hand of the violinist, after practice, appears as mere witchcraft to the untrained. In spite of this, everyone has an inherent preference for either the right or the left hand, which depends on peculiarities of the brain. This inclination is inherited. The difference is most noticeable in children of only a few months. Note two babies born under the same domestic influences of inheritance and environment. One may reach for an object with his right hand. The other always uses his left hand. Of the Dionys Quintuplets—for instance, four of these remarkable little sisters are right-handed and one is left-handed.

A left-handed violin virtuoso, Rudolph Kolisch,



LEFT-HANDED LUTE PLAYER
Netherlands, Seventeenth Century

How I Worked It Out

by Adelaide Conte

through a shooting accident, but developed a fantastic technique with his left hand alone. He was fourteen years old when this accident occurred, but he continued his music studies, first with Mayrberger and Robert Volkmann, and later with List. Count Zichy was born at Sztára in 1849 and died in Budapest in 1924. List, prepared various concert arrangements for the left hand exclusively, for Zichy's use. List also appeared several times at concerts with Zichy in a "three-hand" arrangement of the *Rakoczy March*. Zichy's numerous compositions include a book of études for the left hand alone, to which List contributed a preface. Count Zichy, who had studied law, was president of the Hungarian National Academy of Music, and, later on, of the National Conservatory at Budapest. He was a successful concert pianist and was much sought by managers. Most of the arrangements of the pieces were made by him for the left hand.

There were several noted flute-players who used the left hand, especially Benoit-Tranquille Berbiguier, pupil of Vunderlich. He was born 1782 at Cadoreuse, Vaulxue and died in 1838. He wrote a series of flute compositions; as a flute virtuoso he is said to have had a peculiarly soft tone but to have been defective in articulation. Another left-handed flute player was Michel Blavet, born 1709 at Besse-sur-Isère, 1788 in Paris, who at times played with Crown Prince Frederick of Prussia (later Frederick the Great).

The younger the child, the more pronounced are its inclinations toward left-handedness. Only a strong tendency, however, survives the right-hand training. Scientific studies of children have revealed that at the age of two to four years, 40.5 per cent preferred the right hand, 21.4 per cent were indifferent; 38.1 per cent preferred the right hand. At four to six years this had changed, and 18.9 per cent preferred the left; 5.7 per cent were indifferent; and 75.4 per cent preferred the right hand! Once in school, the children quickly become right-handed. In addition to writing, drawing and even tool work, the left-handed tendencies so thoroughly that, at the age of twenty, no trace of the former inclination can be found. Musicians, especially, are rarely conscious of their natural inclinations. They have overcome the natural resistance successfully.

The superstition, once entertained by some, that left-handedness is a sign of degeneration is entirely erroneous. There is, therefore, no reason to curb a left-handed tendency. Nor is it necessary to examine the beginner as to his hand inclination. He is taught as a "right-hander" unless he is decidedly left-handed.

Impatience and harshness toward left-handed children are of no avail. Left-handedness may appear unusual and striking to some readers, but the left-handed person undoubtedly has some advantage over his right-handed brother. Left-handed children learn to use right-hand instruments as they learn a foreign language. They have to use the proper hand for the violin, the clarinet, as well as for other instruments. Practice of separate parts is of great help to the average student, but practicing hands together seems to be more helpful to the left-handed student. Even if a left-handed student uses his right hand he should not be taught to become right-handed, but rather should develop a magnificent skill. Practically all music-technical education is designed to develop both hands as technical instruments. (Continued on Page 483)

EVERY TEACHER is familiar with all the problems encountered with students in trying to have them cover all the phases of study as they should. Perfect attendance, sufficient practice hours, correct hand position, scales, arpeggios, and memorizing; all are equally important and must be given equal attention if the pupil is to progress as he should. Week after week the same admonition may be given concerning these things, with no apparent

result. After many experiments, the writer developed a simple method which proved most effective.

A Merit Chart was made, on which the names of all pupils were listed, together with the necessary subjects in separate columns. Also the opening and closing dates of the contest period were stated. This chart took the form somewhat as here shown. Suggestions for marking are given under the chart.

Contest: October 1st to June 1st

	Attendance	Memorizing	Scales	Arpeggios	Hand Position	Practice Hours
Jane	10,10,10,10	10	1,1,1,1	1,1,1,1	2,2,2,2	6,7,8,9
John						
Alice						
Mary						

At the end of each month all the points were added and the total posted in red at the head of the next month's chart. On the appearance of each new chart there was great interest, as the pupils compared the amount of their points with one another. This system was successful also in obtaining perfect attendance, as the students were anxious to make up lessons in order to win points.

If the hand position was improving, but was not perfect, the student would receive one point, or a half point. If the scales were not perfect the first time, no points were given to the student.

This contest has proved very effective in maintaining interest and developing ability during the difficult stage of piano study, which is so trying to many students.

Why Not Better Violinists?

by Frank W. Hill

THE QUESTION is often asked, "Why are violinists in the average public school apparently so musically inferior to players of wind instruments such as the clarinet or trumpet?" This refers to musical performance, which is the only criterion of a student's musical ability that is evident to the public. Admitting grounds for such a question, the answer is twofold. First, playing a violin makes demands on more music talents than any other instrument. For example, the player must, without the mechanical help of keys or valves, control the pitch of each tone he produces and unless exacting proficiency in this is acquired the result is "sour" to the listener. The violinist must also control the quality of each tone. Several factors are concerned here: the art of bowing (in itself an endless study), the development of an artistic vibrato which lends charm and life to the tone, and precise finger placement on the strings without which no tone can be clear and clean. Besides these pertinent technical features, that a student must be endowed with a goodly portion of general music talents such as a fine sense of rhythm, a discriminating ear for pitch and timbre, a sense of musical phrasing, a keen interpretation and a general knowledge of music structure and notation.

All this seems a formidable array of prerequisites for the would-be violinist, and it may sound discouraging, but it should be remembered that the average child does possess these talents to varying degrees and, given a competent teacher (a world of implications here), gratifying results will, in time, be evident.

It should be borne in mind, however, that a student of a wind instrument can usually learn to play a "tune" in a pleasing manner in about one quarter of the time required to attain similar sufficient technique on a violin. On the other hand, a wind instrument's limitations are quite apparent whereas a violin's tonal possibilities are limitless.

The second cause for disappointment in the violin prodigy is a less recognized one but, without doubt, more prevalent and certainly the one which presents the greatest handicap to progress. This is a worthless instrument or one in much need of adjustment and repair.

One expects to invest at least a hundred dollars in a French horn or an oboe, but many have the quaint notion that twenty-five dollars will purchase a satisfactory violin. It is a deplorable fact that violins may be had for as little as five dollars but it is too much to expect that even an accomplished artist can make music with such an inferior instrument, least of all that a beginner may achieve any progress. There also exists an absurd idea that any violin which has been a family heirloom for a generation or so has miraculously acquired virtue and value to remarkable degrees. If age makes any appreciable difference in the tone of a violin, it is only because it was an excellent instrument originally and has since been used extensively and continuously and been taken care of properly. It should always be remembered that the price Uncle Joe paid for the instrument does not necessarily represent the violin's value.

Even a very fine (Continued on Page 482)

MUSIC LOVERS and music dealers across the country tell us of strange conditions prevailing with records these days. Certain records, after two or three playings, start turning white, and the performance sounds harsher and somewhat muffled. Reports to manufacturers have to date brought no explanation of what causes the various troubles. Splashes or white spots on records are caused more by the careless use of fibre and cactus needles than by anything else. These needles have a tendency to spread at the point, and in many cases they do not ride securely in the bottom of the grooves. Needles remain one of the most personal items connected with the phonograph, and the best advice we can offer is to stick to the needle which gives the best results. However, regarding non-metallic needles, it might be well to point out that no technical expert ever uses them, and in no laboratory in any section of the country have we found their use sanctioned. Properly shaped, the non-metallic needle can be used far more advantageously than the semi-permanent needle.

These latter are very hard on good records; the worse offender being the sapphire needle which can be taken in and out of the pickup. The only desirable sapphire is the type built into a pickup, but even here the danger of the fine needle chipping or splitting must be taken into consideration. The great danger in this connection is the fact that this type needle can become injured, and the user may be unaware that it is damaged. The resultant wear on records is very bad.

One West Coast dealer, who has made considerable experiment of late with splashed records, tells us that these white spots do not necessarily mean that the records are spoiled. He has found that after six or seven playings similar marks on the records cease to show themselves, and that the white or gray marks can be removed with any standard record cleaner, any good record renewer, or by a damp cloth. In the latter case the record must be carefully dried. Testing a number of records afterwards, he found that the reproduction was no longer harsh or muffled, and that thereafter, with the proper needle, there was no more wear. We are glad to be able to pass this information on to our readers at this time, because record material is obviously not the same as it was in peace times.

Two Russian symphonies recently released offer material off the beaten path.

Preserving Your Records in Wartime

by Peter Hugh Reed

Borodin: 5. symphony No. 2 in B minor; The Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos. Columbia set 528.

Readers familiar with Borodin's *Polovtsian Dances* from "Prince Igor" know what haunting melodies he could write. Borodin was influenced by the Russia of the Orient; the richness of coloring, the splendid savagery, the wild, haunting melodies of the old Russia about which he read in books, all were reproduced in his music.

Borodin made extensive research on medieval Russia before writing this symphony and his opera, "Prince Igor." The symphony owns no real program, yet one has been implied. Thus one writer tells us, we hear and picture in the first movement the gatherings of princes, and in the finale the banquets of heroes where the Russian Gzulia and bamboo flute were heard while the mighty men caroused. The lyrical passages in the symphony recall phrases of the "Prince Igor" music. Borodin has told us that his warm-hued and romantic slow movement aimed to recall the



DIMITRI MITROPOULOS

songs of Slav troubadours. But the Bardic qualities of the work are as strongly evidenced in the opening and closing movements as in the Andante.

Mitropoulos gives a splendid performance of this score; one which shows appreciable and musically understanding of its content. If less fervent and dynamic in the outer movements than was the English-Russian conductor, Albert Coates, he is nonetheless appreciable for his

smoother and more polished treatment of the lyric sections. Although the clarity of the reproduction is good, it cannot be said that the recording is as vital as it might have been; there is a distinct lack of resonance behind the orchestra, suggesting the recording was accomplished in a radio studio rather than a concert hall.

Tchaikovsky: Manfred—Symphonic Poem for Orchestra (after the Dramatic Poem of Byron), opus 58; The Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. Victor set DM-940.

This work is generally regarded as a program symphony. Its composition lies between the fourth and fifth symphonies. It belongs to the group of compositions which were initiated or inspired by the influence of the composer's friend Balakirev, of which the *Romeo and Juliet Overture* is perhaps the most successful. Balakirev worked a symphonic scheme on Byron's poem and first submitted it to Berlioz during one of the latter's visits to Russia. The French composer, however, did not undertake to write the work. Later he submitted the idea to Tchaikovsky, who became interested. The Manfred motive which goes through all the movements, as suggested by Balakirev, who contended that the symphony, as in Berlioz's *Fantastic*, must have an *idée fixe*. Except that he reversed the order of the middle sections as conceived by Balakirev, Tchaikovsky followed his friend's ideas.

This score is not frequently performed, perhaps because it is an hour and five minutes in length. Another point, the conductor's task is a formidable one, since Manfred is acknowledged one of the most difficult orchestral scores in existence. As to the listener appeal, this depends upon whether one can sustain interest in a work of this kind; although there is much beauty in the score, the music is nonetheless uneven and unproductive. The opening movement remains impressive, and the scherzo is wholly delightful, but thereafter the work falls somewhat short. Still, as one writer has said, for Tchaikovsky admirers it has moments of true magnificence which makes one forget its defects.

Sevitzky plays the slower sections of this work better than the quick ones. Considered on the whole, the performance is a commendable one, but more than one playing has left us with the feeling that we are not hearing the work under the most favorable circumstances. The recording has been excellently conducted.

Griffes: Poem for Flute and Orchestra; The Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. Victor disc 11-8349.

Listening to this work, with its sensitive poetic feeling, its rare charm and individuality, we are reminded of the early demise of its composer. What Griffes accomplished in his thirty-six years was more than a promise, however; as one critic once said, it was a true achievement. Griffes wrote only this piece and *The Pleasure Dome of Kubla Khan* for orchestra, but both show that he had an individual feeling for the orchestra and suggest that, had he lived, he might have accomplished a symphony or some other more significant orchestral (Continued on Page 481)

RECORDS

by Alfred Lindsay Morgan

As gratifying as it is to realize that a series of concerts by the Philharmonic will be continued all summer, it is somewhat disconcerting to find an American conductor and one of the best radio orchestras completely out. What Mr. Barlow has done in promoting appreciation of music for so many years past in his summer symphony programs cannot be told in a few words. However, admirers of Mr. Barlow will be glad to know that he will be heard as guest conductor with the Philharmonic; and, further, that some of his splendid plans will materialize. Thus, this past month Mr. Barlow with his symphony orchestra has presented the series originally planned for Sundays with the noted Australian soprano, Marjorie Lawrence, on

During the summer programs the orchestra will be conducted by guest conductors, but once the fall winter season is resumed Dr. Rodzinski, recently appointed permanent conductor of the organization, will be the main leader. An innovation of the new series will be the intermission

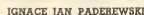


RADIO

"FORWARD MARCH WITH MUSIC"

Alfred Wallenstein, musical director of Mutual's New York station WOR, has a new program called **Music For An Hour** (Sundays from 9 to 10 P.M., EWT), featuring music on the lighter side. Frances Greer, young Metropolitan Opera soprano, Donald Dame, tenor, and Benno Rabl-noff, violinist, are the soloists on this broadcast. Explaining the purpose of his latest program, Mr. Wallenstein says: "Now more than ever people want to hear music (*Continued on Page 48*)"

"But Charles could not play, he explained. Had he not spent his childhood in Vienna, Mr. Paderewski asked. Yes, Charles admitted, but even so, he had not learned to play the piano. "Then I will play it," Mr. Paderewski said, and before Charles could assist him, he was on his feet and moving toward the piano, which his friend, Mr. Steinway, had given him. He sat down before it and played. He played his country's national song with a mighty force. The music flowed through the apartment and out



All his life Paderewski was a glorious altruist. Once, while your reviewer was visiting him, someone had the temerity to remark that since Paderewski already had given up two consider-

JULY, 1943

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by *B. Meredith Cadman*

"Paderewski: Pianist and Patriot"
By Antoni Gronowicz
Pages: 216
Price: \$2.50
Publishers: Thomas Nelson and Sons

"A Guide to Great Orchestral Music"
By Sigmund Spaeth
Pages: 532
Price: \$1.45
Publishers: The Modern Library

A Second American Edition of "The Oxford Companion to Music" by Percy A. Scholes has just appeared. The publishers state that after the publication of the original edition, hundreds of suggestions for improvement were received. The author notes that "a considerable amount of new matter of greater or lesser importance" has been added to what already was a voluminous volume. The huge book contains some 1,000 entries, many of which are of a curious and entertaining nature, and is full of historical interest. The work represents the author's personality in seeking out odd and unusual bits of information not usually found in encyclopedic dictionaries. The volume is 1,000 pages in length, and the value of the work. There are 1200 illustrations and a pronouncing glossary.

BOOKS

of 7,000 names. The style is readable.
"The Oxford Companion to Music"
 By Percy A. Scholes
 Pages: 1132
 Price: \$7.50
 Publisher: Oxford University Press.

The idea of "making music a living force in the life of every child" has been the ideal of all educators. Johann Heinrich Pestalozzi (1746-1827) and Friedrich Froebel (1782-1852) stressed it practically in their philosophies. Your reviewer often wonders how these two great and good Swiss pedants would feel if they could, by some mysterious means, take a phantom ship from the clouds and sail back to the modern world and view the facilities which (if not "every child") a great number of children have for hearing the world's greatest music played by the world's greatest performers through the records and the radio.

There is now, in fact, a whole library of books upon "what to hear in music." The last century produced a relatively few such books because the facilities for hearing music were few.

Of the more recent type are two new ones, "How to Teach Children to Know Music," by Harriot Buxton Barbour and Warren S. Freeman. Perhaps the title might have been "How to Listen to Good Music," because, after all, children cannot really know music without going through the necessary musical training. However, that is not the point. The excellent collection of records, such as those suggested and deftly and entertainingly described in this new book, will give the musical youngster of 1943 advantages which were way, way beyond the dreams of teachers of let us say, 1892. This presages a new generation of musicians and music lovers of another century.

There are, of course, many other American places where these facilities are so much more generously provided than in other countries.

**"How to Teach Children to Know
By Harriot Buxton Barbour and
Warren S. Freeman
Pages: 256
Price: \$2.50
Publisher: Smith & Durrell, Inc.**

The Teacher's Round Table

Conducted Monthly

by
Guy MaierMus. Doc.
Noted Pianist
and Music Educator

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

revised, altered, changed, and cut until he despaired ever of satisfying his insatiable hunger for perfection. His own spirit demanded of him such spotless music that he agonized over every single measure. And like the true classicist, he was forever shearing off measures, simplifying notes and clarifying texture, excising non-essentials. Like Mozart, he struggled ceaselessly to reveal the simple, stark, living heart of the music. I asked my students, "Does that sound to you like a Romanticist or like a Classicist?" And, by the way, Chopin's habit of constant revision became almost a fault, for he indulged in so many changes in his music that the resulting editions have produced serious confusion. All the various "original" editions, French, German, and English, differ significantly from each other and from Chopin's manuscripts. There are other complications too: many of Chopin's pupils who have had the master's alterations written in their music by his own hand, and all the various editors—each of whom displays similar proof that his edition is the one and only! So why do we... I think the best editing is the Oxford original edition, based on the manuscripts, plus a set of copies of the first French edition, originally in French, and of Chopin's Scotch pupil, James Sterling. These are carefully corrected and revised in the composer's own hand.

Well, without waiting to see whether I had convinced the students of Chopin's "classic" approach, I went on to remind them of a few ways in which Chopin's genius manifested itself. Here they are: 1. His unique ability in mixing consonance and dissonance to suit the peculiar needs of the piano. No other composer, matching harmonic and non-harmonic tones in damped-pedal solaharmonic tones in Chopin, Debussy and Ravel sometimes seem to approach or even to excel Chopin, but final analysis of the total character of their compositions proves ephemeral, surface, and "impressionistic" against Chopin's intensity, pianistic perspicuity is present without the life-giving substance!

2. In writing unique, thrilling melodies in piano. Like no other composer he gives the piano an illusion of singing.

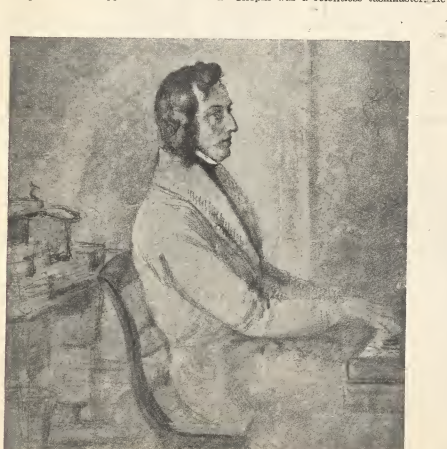
have not been adequately cleared up by teachers or writers.

Chopin as a Classicist

RECENTLY, during an evening of music at my home, a group of students tackled me, stood me in a corner and planned me down with, "Not tell us some precise reasons why Chopin is a great composer, why his place in the ranks of the top dozen seems assured, what his specific claims to fame are. Heavens! Was I in a point-blank spot! And did I hem and haw, hedge and spar, and ooze platitudes like, 'Oh, because he wrote such immortal melodies; because he was so unique; because he was the perfect composer for the piano—' and so on, *ad nauseum*. Yet, I could tell by the faces of the students that the more I oozed the more skeptical they became.

So, much humiliated, I asked the unbelievers to return in a week when I would try to nourish them with more substantial reasons for Chopin's eminence. The only trouble was that when I considered the matter leisurely and calmly I found enough reasons to fill a book... So a week later, fresh as a daisy, I confronted the doubting Thomases and tried my best to condense, to be brief and to the point. I skipped lightly over the obvious attributes of any significant composer—fertility, and freshness of motives, themes, harmonies, forms, of proportion, of contrapuntal craftsmanship, and all the others; and didn't even bother to mention those abstract qualities of originality, inevitability, universality and all the rest of the "aliases" with which the highbrow books bristle.

I tried, rather, to present to the students a few specific characteristics of Chopin's creative approach which I think



FRÉDÉRIC CHOPIN

From a rare contemporary drawing by Göttenberger in 1838

"FORWARD MARCH WITH MUSIC"

His cantabile is a kind of stylization of the Italian bel canto. Chopin was greatly influenced by the old Italian operatic "school" whose methods of vocal composition he succeeded in adapting perfectly to the piano idiom.

That his glorious melodies are purely pianistic illusions is proven by the fact that when Chopin's themes are sung vocally or on wind instruments they are not nearly so beautiful or effective as on the piano. Have you ever wondered why Chopin arrangements for voice or other instruments have never become popular? I am sure it is because they are not transcribable! Of the hundreds of his immortal melodies, which arrangements, other than the *Nocturne in E-flat* and the popular deflation of the middle section of the *Pavane-Impromptu, I'm Always Chasing Rainbows*, can you recall?

3. In his use of chromaticism. It was Chopin who led the revolt which undermined the solid system of so-called diatonic tonalism of the classic masters. He was really the forerunner of Wagner and the moderns.

4. In his extraordinary ability to produce beautiful and appropriate irregularities of form and phrase. Chopin is a master of period contraction and extension, of phrasing slippage and overlapping. Everywhere in his compositions original, surprising phrase lengths and shapes persist, adding fresh luster and deeper poignancy to recurring or "reminiscent" material. At each repetition the thematic character is enriched, its beauty intensified. Who else, excepting possibly Mozart, could perform such miracles?

5. In the transcendent range of his emotional canvas. Who else covers as much territory as Chopin—the entire gamut from tender, fragile loveliness to breath-taking bravura and awe-inspiring heroics? Are you unconvinced? ...

I only ask you to compile a list of the "moods" in which Chopin excels—the inventory is endless—and compare it with any other composer's list. ... That's all.

6. In his revolutionary employment of embellishment. If the old classicists had known Chopin's method of ornamentation, his marvelous manipulation of mordent, slide, turn and trill, and through them his reinforcement and emphasis of fundamental melodic notes, his treatment of repeated notes by means of passing chromatics; in fact, his whole "embellishing" theory of creating the illusion of sustained tone—how much would have been added to their technique!

Here I paused for breath; then took the students to it to show what I meant by Chopin's technique of ornamentation, his extraordinary ability to adapt vocal coloratura to the piano. We opened a volume of the *Nocturnes*, for instance, whose chief themes, repetitions and recurrences are everywhere overflowing with beautiful examples. The first page of the very first *Nocturne in E-flat minor*, Opus 9, No. 1, is a complete essay on pianistic coloratura, as is the second one.

(Continued on Page 474)

THE ETUDE

THERE APPEARS to be much haxness among students, and even some teachers, concerning the propriety or impropriety, in modern development and practice, of consecutive fifths in musical composition. All the rulebooks prohibit them. Yet the student often is disconcerted by discovering them in some standard work. When he asks an explanation, he does not always receive one that fully enlightens.

Recently we heard of a teacher who, asked concerning some consecutive fifths in a standard, classic, orchestral work, replied that instruments are not subject to the same harmonic laws as are voices. That is false reasoning. If in fact it was not camouflage of ignorance. There is a difference in the advisable, harmonic treatment of voices and instruments; but the factors are technical and psychological. The limitations of true intonation enjoin some restraint in vocal writing. The vocalist must hear the tone mentally before he can emit it; thus, certain progressions, instrumentally correct, may leave the singer confused and uncertain. But the laws of harmony are identical for all media of tone production.

But several factors must be recognized. What is the basic reason for the prohibition of consecutive fifths? Second, what does one mean by consecutive fifths? Finally, if theorists condemn them unanimously, how can some composers, with impunity, disregard the law?

There is a thoroughly sound, yet simple, reason for the ban. A succession of perfect fifths in the same two parts creates the impression of a sudden change of key without adequate preparation for it. Harshness does not result. Changes from one key to another are necessary to prevent monotony; but to satisfy the natural expectation of the ear, they must be effected according to recognized formulae; for (with rare exceptions limited to closely related tonalities) the ear is disturbed by abrupt change. Because, therefore, a progression of perfect fifths destroys the feeling of stable tonality, such progressions have come under universal textbook ban.

According to Merz

But there are three kinds of fifths; perfect, augmented, and diminished (imperfect). It still is a moot question whether one type can immediately succeed the other artistically. As much as sixty years ago Merz enunciated this principle:

"An imperfect fifth may follow a perfect one and vice versa, though it is deemed best to let the imperfect fifth follow the perfect" (Karl Merz, "Harmony and Composition," published 1881).

Percy Goetschius (one of the ablest and most comprehensible of theorists) bans all progressions of fifths, and offers copious reasoning against even the perfect-imperfect progression. But Chadwick is rather ambiguous (George W. Chadwick, "Harmony," published 1897, revised 1922). In lesson XIII discussing the use of diminished seventh chord, he lays a taboo on the "imperfect-perfect fifth sequence in one instance; in the next, describes an "exceptional progression" (virtually identical) in which the first fifth is imperfect, but "it is not recommended"; and later, showing the opposite resolution (that is, perfect fifth to imperfect), says the consecutive fifths are "quite correct." But nowhere does he elucidate the ban on the first, the "non-recommendation" of the second, or the "correctness" of the third.

That brings us back to the exposition of cause—namely, that consecutive perfect fifths convey the auditory impression of abrupt unaccounted-for key change. Both logic and the keyboard demonstrate that this does not occur with an

Those Puzzling Fifths

by Fred J. Naff

imperfect fifth followed by a perfect, or vice versa; because each part moves a different interval (that is, in conjunct motion, one part will move a whole tone, the other but a half-tone).

That puts squarely before the composer the decision of which theory to accept regarding the perfect-imperfect fifth progression. Let him try out such combinations, and determine for himself whether they effect the result he desires. The writer inclines to their admissibility.

triad. He shows how this may be avoided through resolution first of the mixed chord's seventh, thus making the progression (in minor) German sixth, French sixth, dominant; and remarks:

"It may be noted, however, that these parallel fifths are often to be found in masterworks, especially in perhaps of Mozart." Again, he offers no explanation. For some mysterious reason, however, a test at the pianoforte proves that this particular chord progression fails to produce the feeling of unprepared key-change!

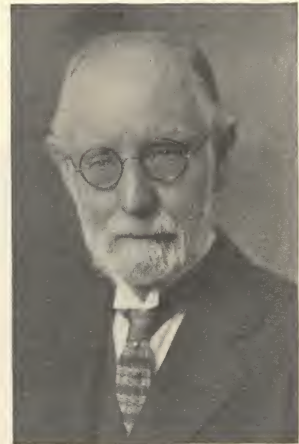
Aid from Prout

I don't profess to know all the answers, but I offer two for consideration. Prout, in his "Instrumentation," Page 135, makes one statement that possibly will aid some students (the italics are mine):

"It is an important rule . . . that each group of instruments should make correct harmony by itself. It is perhaps superfluous to say that *this does not apply to the natural horns and trumpets*, to which, in consequence of their incomplete scale, many licenses are necessarily allowed . . . (footnote) See, for example, the eight bars of consecutive perfect fifths between the trumpet and the ophicleide in the overture to the 'Midsummer Night's Dream.' Nowadays, trumpets and horns universally have valves, so that a contemporary composer is without Mendelssohn's excuse.

But if some licenses appear mere compromises to meet existing limitations, others are not. The opening of Saint-Saëns' *Dame Mabre* is a series of perfect fifths in the solo violin. Dvořák and Grieg used them freely, on occasion—and (be it noted) for special purposes. It must be concluded, then, that specific and exceptional instances exist in which the very auditory impression which brought about the rule against consecutive perfect fifths is desirable, and might justify them.

Again, that gives the modern composer the responsibility of deciding for himself whether or not to use consecutive fifths. I would say, let his conscience be his guide; but let him be very certain that it is conscience and not carelessness. To him, then, we say: Use consecutive fifths, if you wish; provided you do so intelligently and with a definite aim. To use them haphazardly would be folly; but if they express something worth while, if their use is logical in the immediate tonal pattern, go ahead. The laws of harmony, however, including the ban on consecutive fifths, are not arbitrary. They spring from the laws of physics, of nature. One must learn them thoroughly to make them serve his purposes; and if he would violate them, he must have a sound, specific reason for so doing. He must mix his chords and notes, as Opie did his pigments, "with brains, sir."



DR. PERCY GOETSCHIUS

One of the most distinguished of modern American theorists, to whom scores of composers owe their technical background, is Dr. Percy Goetschius. Born at Paterson, New Jersey, 1852, the Ende congratulates a good friend in his ninetieth year.

But numerous instances occur of consecutive perfect fifths in works by composers of reputable standing. Their music sounds good. What, then, is the answer?

Chadwick warns of consecutive perfect fifths in his exposition of the German sixth chord; in major, formed from the diminished seventh resolving to the tonic; in minor, formed from the subdominant seventh resolving to the dominant

"FORWARD MARCH WITH MUSIC"

JULY, 1943

Problems in Choral Singing

A Conference with the late

Albert Stoessel

Distinguished American Conductor

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Mr. Stoessel made this statement for THE ETUDE only a few hours before his untimely and sudden death on May 12, while conducting members of the New York Philharmonic-Symphony Orchestra in the Auditorium of the American Academy of Arts and Letters.

No one in America, perhaps, had wider experience with the organization and training of choral groups than the late Albert Stoessel. American born, Mr. Stoessel began his career as a violinist, turning his attention to choral work when he became convinced of the possibilities for musical development that group singing affords.

Mr. Stoessel was born at St. Louis, Missouri, October 11, 1894. He studied violin with Wirth, Hess and Krechmar at the Royal School of Music in Berlin. He toured as a violin soloist with Caruso in 1921. From 1923 to 1930 he directed the New York University Music Department, which granted him the degree of M.A. In 1930 he became head of the Opera and Orchestra Departments of the Juilliard Graduate School. He succeeded Frank Damrosch and also Walter Damrosch as conductor of the Oratorio Society of New York in 1922. In the same year he became conductor of the Chautauque Institute of Chautauque, New York. Since 1925 he conducted the Worcester (Mass.) Festival. Among his compositions are a three-act opera, "Garrick," and various orchestral and chamber works.—Eaton's Note.

THE BACKGROUND of choral work in America reveals trends that may be put to use in shaping its future. Let me offer the Worcester Festival as an example; in its eighty-fourth year and in vigorous health, it demonstrates what choral singing has meant in America's musical development. The Worcester Festival began as a convention of singing groups which, in their turn, had the background of New England psalm singing. That, to me, is significant. It points to two natural desires for self-expression. One is the communal feeling of well-being that comes to people from singing together. The other is the stimulus that grows out of carrying normal communal singing to a high point in the form of a convention or festival—an event. The various New England choirs and psalm-singing groups would study certain works during the entire year, and then meet in convention to sing them together, climaxing their individual efforts with the pleasure—at once competitive and communal—of taking part in a great mass chorus. Some of the early programs were made up of excerpts from the great oratorios and dramatic cantatas of the day which are less than great and have not endured. But the programs themselves are less significant than the feeling that made these festivals possible; a feeling of

the goodness of community effort that had its roots in community loyalty and provided the finest kind of community thrill.

"To a certain extent, this New England interest in choral singing paralleled Britain's enthusiasm for the oratorio, which dates from the time of Handel. It should be remembered (especially in building choral programs) that Handel's oratorios were designed to please the public, and are not 'church music' at all. Handel was an enterprising impresario who found it necessary to do something to meet expenses when the regular theaters were closed during Lent. What he did was to compose and present 'sacred operas,' which differed from 'regular' operas only in that they were based on sacred subjects, sung to English words, and presented without stage action. Musically, Handel's oratorios are no different from his operas. In this they are quite unlike the Passions and Cantatas of Bach, which were specifically intended for the church. It is from Handel that the oratorio developed. It is interesting to note that the New England choral festivals presently added orchestral accompaniment—the first provided by a quintet which William Mason played. From this beginning grew the participation of the Boston Symphony Orchestra.

"Towards 1912, choral singing seemed threatened by what in the world of sports is called the 'spectator spirit'—people preferred hearing music to making it, and the future of the great choruses looked doubtful. But within a very few years, this tendency was offset by two unexpected developments, neither one of which grew out of 'professional music.' The splendid work of the college glee clubs and a cappella groups awakened new interest in choral singing—and the miracle of radio was revealed. Both of these rounded the circle of what the 'spectator spirit' had begun; from an enthusiasm for mere listening, people began once more to feel the desire to take part in music themselves.

"Undoubtedly, the widest outlet for the new participative spirit has been along orchestral lines. Improvements in broadcasting and recording are directly responsible for the development of amateur orchestras all over the country. Choral groups have increased, too, but not in the same proportion—and this, I feel sure, is due to the fact that we have not yet perfected the broadcasting and recording of choral masses, which would inspire other potential choral masses to go forth and do likewise. Still, the number of small choral units that have come into being during the past decade or so is most encouraging. I look back with pleasure to the year I rode circuit through Westchester County, training scores of small local choruses for the Westchester Festival.

"I believe that the development of good choral units is vastly helped by the organization of an annual festival, for which all may work and in which all may take part. Another thing that can spur choral enthusiasm is wise program building.

It takes expert presentation to impart enjoyable vitality to some of the longer oratorios, and when these works are given by less-than-expert choruses, they can become dull. For that reason, the 'young' choruses serves itself best by beginning with briefer, less difficult works. In my opinion, the best and most interesting works with which to start are the easier Chorales and Cantatas of Bach, portions of his Passions, and parts of the Masses. If people come together at all to sing they want to sing the best, and Bach gives them that best—in mass, in sense, and in one. Apart from the purely musical values of Bach, his works are interesting to sing. In his polyphonic structure, each part has its share of carrying the melody and finding itself the center of interest. No choir of voices need feel itself just an inner part of a four-part chord! Bach offers the most workable form of musical (Continued on Page 48)



ALBERT STOESELL © Photo by Geoffrey Londman



WILL THIS BE YOUR OPERA OF TOMORROW? Scene in a television studio. Armand Tokoyan is being televised as Canio in "I Pagliacci." You may see scenes like this in your home in post-war days.

Imperative Relaxation

THE THROAT MUST BE freely expanded (open) for the production of spontaneously free, naturally pure, and restricted tones. To acquire this freedom many things might be tried, but only one way is right, and sure; that is, let your throat alone. Allow it to expand to some extent, similarly as in the act of yawning. Never try to hold it in position.

A new picture of a "free and open throat" may be had by speaking the words quoted and ascertaining that the implied consonants are adequately articulated. When these, or any similar words, are erroneously articulated, the throat cannot remain "open"; but, instead, it has a tendency to contract (close). Hence if such dangerous throat conditions are overcome at the very beginning of your course by correct application of consonants and vowels, and a "free tone with an open throat" is maintained, any so-called tension will discover that they were meant to be baritone, and scores of those all-too-prevalent "steamboat-whistle sopranos" will be amazed to find their voices are by Nature, contralto.

Exercise No. 8: Speak the following sentence ten times consecutively, plainly, naturally, slowly, articulating each consonant adequately but without exaggeration: "A fountain is hidden in yonder mountain." Now, sing it on the pitch of G, second line of the treble staff; take care to articulate fountain as it should be; that is, fountain, not foun'tin, or foun'ten; hidden should be hid-den, not hid-en, or hid'n; and yonder should be as yon-der, not as yond-er, or as yond'r; mountain is impressive only as moun-tain, and is unmusical and undesired as moun-en, moun't'n, moun-un, and so on. The tone should be encouraged forward the whole time of singing these words, and this should be done by the powers of the mind through the existing impulses of relaxation therein. The other consonants in this sentence must be mutually considered, of course; f, as of fountain, is made by the explosive action of the breath and lips; while h, from hidden, is made with the identical performance of the glottis that is evident during the actual act of whispering; s, in s, as a final consonant, should never be hissed any more than in cultured speech; it is to be made by the normal action of the breath upon the front teeth, as the breath comes freely from the lungs without undue rushing, and through the unobstructed throat.

Exercise No. 9: On this same previously mentioned pitch of G, sing apple. The liquid l should suffice as the finishing character of the word; then you will sing correctly, app-l, not app-ul, app-el or app-pul. Very artistic temperament may be given such words by the right sounding of this liquid l. It tends to encourage the tone forward in a perfectly natural fashion to a decided musical degree. In the correct articulation of this liquid character, the tongue should be touching loosely against the roof of the mouth, behind the upper front teeth, subtly. Many singers use app-el instead of the truly correct app-l.

To Encourage Forward Tone

Words, such as trundle, nimble, humble, and crumble, and other words having such consonantal endings as die, or ble, are efficacious mediums for the encouraging of forward tones—forward to such an extent that there is an extremely musical quality to the vocal tone, coming from spontaneous freedom throughout the physical realms of production. Twenty minutes a day of intelligent practice with sonant groups like these will have a most gratifying result in your singing tone. So take two periods, ten minutes each, every day, and be faithful to such practices if you seek real spontaneity and freedom in tone production with consonants and vowels.

Exercise No. 10: Assuming that you have now enjoyed an appreciable amount of success with the singing of this liquid l, you should now vocalize lah (ah as in father; Italian a). Encourage this ah sound to remain forward on the lips where and in the way you produced the l

VOICE

The Basic Principles of Good Voice Production

With Practical Working Exercises for Young Singers

by Wilbur Alonza Skiles

Part Two

previously; that is, have this ah to focus as did that l. Or, that is to say, the ah should be felt to be resonating and focusing just in front of the upper front teeth and behind the upper lip, at the base of the bony structure of the nose.

Exercise No. 11: Begin with the lah already mentioned, and continue in like manner with l as the preface to the other vowels, e, i, o and u, using the Italian pronunciations; that is, lah (ah), le (lay), li (lee), lo (low), and lu (loo). Sing these with pure legato quality for about fifteen minutes each day in one period. Each l should be given its full duration, but this must be handled deftly lest a "show-off" style intrude with any possible emphasis of the l.

Exercise No. 12: Now initiate these Italian-sounded vowels with m and n. Sing mah-na, me-ne, mi-ni, mo-no, mu-ni with free action of the tongue, lips and jaw, but not with increased action thereof. Permit the throat to expand openly, to be free that the tone may not be impeded. Of course, it is only the sound waves that come from the action of the breath on the vocal cords; that is, only sound waves, and not tone, are created in the throat. Tone is the resonant development of these waves.

This exercise should be practiced adeptly with adequate activity ever superseding any possible slothfulness. As many repetitions of the consecutive group of consonant-vowel combinations as possible should be sung from one breath. Unlike the production of the consonant l, these prefixes require a loose motion of the jaw for their respective productions, and the execution of this exercise in the consecutive fashion explained again requires much use of the tongue and jaw in loose style. It is to this looseness that the greatest amount of attention should be devoted, instead of to the actual motion or position of any involved organ or part.

Care in Elementary Stages

In the elementary stages of voice development, more careful study and observation should be given these three liquid consonants than other consonants; that is, l, m and n; although all must be given adequate observation and consideration. These liquids are so much more singable, however; they are so germane to the natural humming tone, which is the fundamental element of all beautiful, free, and spontaneously

produced vocal tone. Through correct use of these liquid consonants, as well as through the use of other exercises given in this article, you may automatically set your voice in tune; in other words, pure, efficient intonation comes involuntarily from the free resonances that will be evident if these exercises are rightly used. When we have free resonance the tone will be on pitch (assuming that the potential artist is truly gifted with a delicate, musical ear and sense); because then the vocal and aural organs will act with no intrusions evident within their natural functions. There will be originated the right circumstances under which to assist in achieving the very best and richest tone possible for the individual voice given you by the Maker.

"How wonderful is the human voice. It is indeed the organ of the soul."—HENRY WADSWORTH LONGFELLOW.

Shostakovich Talks on War and Music

Soviet Composer, Honored Master of Art

"THERE IS a saying, 'When the guns roar the muses are silent.' This is true in regard to those guns that roar to crush life, joy, happiness and culture. That is the way the guns of darkness, violence and evil roar. We are fighting for the triumph of reason, of humanism, for the triumph of justice over barbarity. There are no nobler and loftier aims than those which inspire us to struggle against the dark forces of Hitlerism.

"In this great Patriotic War, our writers, artists and musicians are doing much intense and fruitful work, because in their creative activity they are armed with the most progressive ideas of our epoch. And when our guns roar, our muses sing with a powerful voice. No one can ever succeed in knocking the pen out of our hands."

Arousing Interest Through Color

by Gladys M. Stein

LIKE MANY other book lovers I keep the table in my studio reception room well stocked with music books, so that the younger students may enjoy reading them, while waiting.

While these volumes contain numerous pictures, the children seemed to prefer magazines with showy covers, and at first seldom opened the music books.

After watching this for some time I tried covering the books with bright colored paper. These were fastened on with pins, and changed once a month. To attract the students' attention I more I cut out and pasted on the paper covers the most striking music pictures that could be found.

The plan worked very well, in fact almost too well, for now sometimes it is almost necessary to use force to get certain youngsters away from the books.

Americans All!

WHAT KIND of group is it which has directed the policies of THE EVRUS since it was founded sixty years ago by Theodore Presser? The principles of Americanism for which it stands in music, as in everything, are so well expressed in the following ten points from "Land of o' Lakes News" that they are reprinted herewith.

Ten Points
They cost so little
They are worth so much!

1. You cannot bring about prosperity by discouraging thrift.
2. You cannot strengthen the weak by weakening the strong.
3. You cannot help small men by tearing down big men.
4. You cannot help the poor by destroying the rich.
5. You cannot lift the wage-earner by pulling down the wage-payer.
6. You cannot keep out of trouble by spending more than your income.
7. You cannot further the brotherhood of man by inciting class hatred.
8. You cannot establish sound security on borrowed money.
9. You cannot build character and courage by taking away a man's initiative and independence.
10. You cannot help men permanently by doing for them what they could and should do for themselves.

Recital Preparation

by Esther Dixon

IT USED TO BE the custom to choose a group of recital pieces early in the term and work on something unusually difficult as a "show off" for recital night. Some jealous-minded mother might even slip her "young hopeful" to the city for a few special lessons, so that he would make a flashier appearance than the little boy next door.

Now, the attitude seems to be to work together as one large class; to admire each other's improvement from one recital to the next; to notice when one boy quits stumbling, or one has started memory work, or another uses the pedal, or that one has studied interpretative playing or numbers from the modern school of thought. Perhaps one might have lovely, relaxed drop chords while another has specialized on fast finger movement and chromatic runs.

Modern teachers are usually careful about giving any two students the same piece at the same time. If the teacher is careful about her teaching repertoire, it is usually a simple matter to select a group of recital pieces from the list each pupil has been working on and also, through indirect guidance, to allow the pupil to think he is selecting his favorite number for public performance. It is so much better to select a number already well mastered for recital rather than to choose a number a little beyond the pupil's number of which he is never quite sure, to play in public.

A progressive teacher will read to improve herself, and find out the most interesting ways to present recitals. One teacher has been very successful in having one of her most advanced stu-

dents give a solo recital, or perhaps two proficient pupils giving a joint recital.

After teaching many years, a teacher may need a few months' or a few years' vacation, in order to be able to enjoy teaching again. To those who love music, and wonder at the miracle of musical appreciation which has come to them as a heritage, music teaching is an interesting and fascinating art.

Our Songs Embody Our National Morale Strength

by Claris Adams

M^{R.} CLARIS ADAMS is President of the Ohio State Life Insurance Company. The following is from an address made at the First National Victory Sing at Columbus, Ohio.

"There is nothing more significant of the spirit of a people than the songs they sing. If you know what people sing you know what they are; more important still, what they aspire to be."

Is the race confident and strong? Is its civilization sound? Is the citizenry united? Are the people loyal, brave and true? Do they hold their country worth living for, worth working for, worth fighting for? Is our cause worth while and are we worthy of our cause? The answers to all these questions are always revealed in our self-revealing songs.

Whatever Gods we profess, we sing the Gods that be. That which we say we say with our minds. What we sing we sing with our hearts. What we believe in we sing about. That which we love we weave into the music which wells in our souls.

The great need of America today is unity of spirit and the dedication of self to a great common cause. Music is a form of spiritual expression, which of itself creates spiritual values and helps to bring about spiritual union. We dedicate ourselves in songs because we can sing in our souls things which we cannot find the words to say in frigid prose.

Singing together brings people together. In the songs of America, the free people of a free nation find free expression upon a common level for their common faith which binds them together. Wherever we live America bestows her life. The nation is a composite of far-flung communities different in character but one in spirit. It is all America—cities, villages, countryside, whether gracing the shores of ocean, planted on the fertile prairies, or nestling among the ageless hills.

I am particularly happy that in Columbus, Ohio, this typical American City of the Midlands, the movement to unite America in song is having its auspicious beginning. It will spread. It will wing its way across our vast continent. It will contribute much to the spiritual unity of our people. It will add to the moral strength of the nation, at a critical hour, when the strength of America is the hope of the world.

Musical Oddities—Bells

by Karry Ellis

The Turks forbade the ringing of bells lest the sound should disturb the repose of souls which, they supposed, wandered in the air.

The "Black Bell" of St. Patrick is considered to be the oldest bell in Ireland, the people of Headford believing the bell to be a gift from an angel to St. Patrick. It was originally of silver.

Dr. Diggle was born in London, England, and received most of his musical education there. He has been organist and choir-master of St. John's Episcopal Church in Los Angeles, California for nearly thirty years. He has written about three hundred published compositions; most of them for organ, and they have been played all over the world. He was naturalized in 1914.

—EDITOR'S NOTE.

IT DOES NOT TAKE a great deal of thought to realize that in this day and age a musician, whether he is an organist, a pianist, a vocalist, or in any other branch of the profession, must be in every sense of the word a business man. The day of the artist as depicted in the Victorian novels has long been a thing of the past. When after long experience one has learned what to avoid, it is possibly a little late to put it into practice. Hence, if I preach a small sermon with the definite bias in favor of a more business-like attitude on the part of organists, it is to the young organist or organ student I shall be preaching.

These modern days are no easy time for any who desire to become professional musicians, especially organists. Standards are high and demands on the individual become more exacting as time goes on. To make a success, our equipment must be strengthened and in every way increased. The organist cannot live by the organ alone; he always has been and always must be a man of many parts. He must acquire, either by training or actual experience, the power and ability to teach, more especially that kind of teaching which is wanted in schools. Heed is a sure way of securing a repair and income that will, with his income as an organist or organist-choirmaster, give him the same earning capacity as that of a doctor, lawyer, or clergyman. Such work would prove congenial and of the greatest help in many ways. The organist must be a general practitioner, but at the same time he must be fully qualified in all the work he has to do. Not only must he be a first-rate organist, but he must have equal ability in all other branches of the profession. A doctor who could take care only of a case of chickenpox, or a clergyman who could preach only on hell fire could not go very far. Too many organists, we feel, are in the same boat.

We have all other branches of the art are a closed book to them.

The First Requisite

Here then is the first requisite of a business-like organist—he must prove himself a professional in the full sense of the word. For such a well-trained organist the situation is full of hope and full of possibilities, and this should be a source of encouragement to us all. It is doubtful whether at any time in the history of this country the enterprise of church musicians has been as great as it is to-day. The necessary training is long and arduous, but the result will bring a

The Organist as a Business Man



ROLAND DIGGLE

by
Roland Diggle

Mus. Doc.

very tangible reward. Equally as important as technical equipment is personality, that distinctive personal character that can make or break one. It cannot be created; it is a gift for good or ill. However, it can be trained and developed, and it is vitally important to any business man and professional otherwise. We have all known men who, with mediocre equipment, became successful

on account of attractive personalities. And we have known others with the highest type of technical training who have been dismal failures owing to a lack of personal magnetism—that something which organists need to have in large quantities. Whatever the conditions are at the present time, we should endeavour to cultivate the faculty of leadership. It exists in all of us to a lesser or greater degree, and like every other faculty that is worth having must be trained with care.

In the affairs of everyday life, tolerance and consideration for other people's feelings are necessary for peace and happiness, though revolutionists may think otherwise. Such tolerance does not necessarily imply weakness. There is, however, a danger that, being firmly convinced that our ideas regarding church music and organ playing are absolutely sound and right, we may refuse even to listen to anything that does not agree entirely with our own ideas. Too often this stubborn attitude may alienate and estrange the very people we wish to help, or, worse still, those who could materially help us. We cannot ride roughshod over people's feelings any more than a business man can afford to be rude to his clients.

The organist who has developed a business-like personality will unconsciously adopt gentler, more human, and perhaps more effective, methods to gain his ends and make friends with the congregation. He will play them into church with gentle melodies of an inviting and meditative kind. He will entice them from time to time with the hymns they love and then, by guile, induce them to love those he likes himself. He can play them jolly tunes and in due time, by personality alone, have them "eating out of his hand" and willing to help him to the best of their ability, even to singing in the choir. Surely this matter of personality should have the attention of every organist and musician in the land, for if you rise or fall, its development is in your own hands and you alone will be responsible.

Keeping Up-to-Date

Again, if you are business-like you will keep abreast of the times. Organists are usually a rather self-satisfied people and being such are inclined to get into a rut. We must aim to be progressive, open-minded, and tolerant of new ideas. A few years ago ninety per cent of the profession looked on the electric organ, when it first appeared, with something akin to horror. The most doleful things were predicted, and organists were weeping on each other's shoulders. To-day it is taken for granted, and an organist who cannot play one is as outmoded as one who would refuse to play anything but a tracker action instrument. The same progressive attitude must apply to modern music, new methods of pedagogy—anything new. Despite what a few college professors may say, nearly all of the music published to-day is worth playing, and, as a business man, it is up to (Continued on Page 474)

Coming Organ Articles

The Etude has arranged with many of the foremost organists of to-day for a series of significant articles which will appear regularly in this department. Never before have we been able to secure the services of so many high authorities on church music.

ORGAN

IN THE YEAR 1917 John Phillip Sousa, the March King, was still alive to be singled out as America's leading exponent of the concert band. He lived during an era when a band was something of a novelty. To hear one meant, in some cases, long, tedious travel to a large center to witness a holiday celebration. Of course, there were the street corner efforts of The Salvation Army units, or perhaps the appearance of some outstanding traveling band, making a stand at some state or county fair. The American educational system had yet to experience the tremendous forward surge of the instrumental program that has so recently become a feature of present-day education. After the first World War there was a marked ascendancy in the emphasis put upon instrumental music in our public schools.

When America joined the Allies in that War, no theater of other than extraordinary consequence employed more than a fair orchestra. The amateur orchestra or band existed, but to a limited degree. The vast majority of our good bands employed professional musicians. In the training camps at that time there were few recruits, in proportion to their numbers, who were qualified to play a good grade of music.

Our Reservoir of Fine Musicianship

Prior to 1917 the instrumental program in the American secondary school was in its embryonic stage of development. Before 1900 no outstanding high school band is recorded. The large school band or orchestra with good instrumentation came after the opening of the twentieth century.

A recent survey indicates that at the present time there are over 2,000,000 players registered in approximately 25,000 bands and 40,000 orchestras in the American public schools. During the past decade thousands of instrumentalists have gone to take their places in our national life. In addition, there are over 45,000 music teachers in American schools, colleges, and universities who have contributed, are contributing, and can contribute to our program of national defense. These people are products of the American way of music education. These people want to contribute their share to national morale. These people are awaiting a challenge from our War Department. The Army must not let such musical development lie dormant!

In the symphonic field likewise there has been great growth. With less than fifty orchestras of symphonic proportions in 1923, there are now more than three hundred. In cities of less than 25,000 population there are fine orchestras, though not necessarily symphonic in size. Such evidences of advancement during the past two decades should be reflected in the quantity as well as the quality of the musicians who are to be found in the American Army.

Having indicated the data concerning the rapid development of amateur and professional players in the United States, we are now prepared to posit the question to which this article is addressed. What usage will the Army make of the developed music ability which has become its

heritage? This calls for serious thought.

The Place of the Band in Our Armed Services

Certainly, each army camp should organize many bands. It seems only natural that each camp or training depot should have a musical director who would coordinate, promote, and direct many musical activities.

The Army band should be increased in size from its present peacetime standard of twenty-eight to that of more challenging proportions, in order to be more effective instrumentally and musically. There should be a difference in the size of the post, field, and marching bands. Instead of the present system of ranking Army musicians as warrant officers, where there is little or no chance for advancement, opportunity for increased ranks should be provided. The musical



CORRECT FLUTE POSITION

Illustrated by Mr. John Kell, formerly First Flutist, University of Michigan Orchestra and Bands, now in the U. S. Army.

director and band musicians should receive equality of Army status, being eligible for rank promotions comparable to that of any other branch of the Service. Training centers for musicians should be established at each camp, which in turn would become a part of a large nationally cohesive military unit under the jurisdiction of

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

Band Music and Patriotism

by Lloyd Frederick Sunderman, Ph.D.

Director of Music,
State Normal School, Oswego, New York

the War Department.

This recognized coordinated unit of the War Department should insist: That instruments of quality be provided the men who receive themselves exclusively to music; that sufficient time should be provided for rehearsal, so that our military bands are musically as effective as is the organization they represent; that sufficient attention be paid to the quality of the performance, so that our Army music will challenge the thousands of American men who received their music education in American public schools. It must be remembered that America has, undoubtedly, the greatest quantity of fine school music in the world.

Further amplifications of the program might provide: the organization of massed bands for special occasions; many formal concerts which would help to keep the more skilled musical members at a high degree of proficiency; many programs which might be augmented with opportunities for good, lusty group singing. This opportunity of capitalizing on America's accumulated musical wealth must not go unheeded. Thousands of men who have received their musical education in the American tradition should be selected and encouraged to further put to work the investment which the taxpayers of this country have made.

Why More Bands? The greatest concomitant of this band program would be its effect upon the esprit de corps of millions of American service men and laymen. During the present crisis, morale is needed. The America of the future will require devotion, neither blind nor emotional, for its institutions. It will exist for those who worship and evaluate objectively that ideal for which all will gladly sacrifice—a humane democracy where we, as members, are cooperatively functioning for the good of the social group of which we are a part. Any force cooperating in the cohesiveness of such a democracy is good. The band, in particular, as well as other group musical organizations created within the military service, can serve such an aspired objective.

What America Has

America has, whether popularly known or not, a highly trained, performing and directing personnel which, under proper organization, could produce a tremendous number of fine performing units. We could produce the finest force of bands of any nation in the world. It is not to be construed that the quality of the music that we do, The importance of recognizing our potential strength and arrive at our performing capacity which is perhaps lying dormant through the various camps of the United States; it should be activated for realistic consummation.

What is patriotism? (Continued on Page 482)

René Le Roy was born in Maisons Laffitte, a small town just outside of Paris, and began the study of the flute when he was only eight years old. His father, a shipbuilder by profession and an amateur flutist, was his first teacher and continued to instruct him through his eighteenth year, when, following the completion of his academic courses at the Lycée Condorcet, he entered the Paris Conservatoire. On his graduation from the Conservatoire, Le Roy was awarded the Premier Prix, and shortly afterwards succeeded his distinguished teacher, Philippe Goubert, as head of the Paris Society of Wind Instruments. After leading this group through several successful tours of Europe and giving numerous solo recitals in which he established himself as one of the foremost flute virtuosos of the day, Le Roy founded the Quintette Instrumentale de Paris, with which he first came to the United States during the 1933-36 season. In addition to his activities as soloist with leading European and American symphony orchestras and as a favorite recitalist, he has appeared with the Salzedo-Le Roy-Scholz Chamber Music Ensemble, and he just formed a new Le Roy-Foster-Scholz Trio which is to fill on extensive cross-country tour next season. Le Roy still plays the silver flute which his father bought him when he was nine years old, the work of the French master craftsman, Louis Lot, attempting it in his concerts with a modern replica made especially for him by the American firm of William Hoyne. His priceless collection of historic flutes, comprising more than two hundred—one of which dates back to 427 B.C., includes the flute of crystal and ivory played by Frederick The Great and presented to Le Roy by a wealthy admirer who wrote, "This instrument belonged to the Flutist King. Now I give it to the King of Flutists."—EDITOR'S NOTE.



RENÉ LE ROY

music, even though the vibrations are controlled and produced by the fingers of the performer. In all other woodwind instruments, the actual sound is produced by a reed. But in playing the flute, the musician's own lips, so to speak, are the reed, and the same breath which gives life to him gives music to his instrument. And so, metaphysical though it might seem, the excellence of a flutist's tone quality depends almost entirely upon the opulence, the emotion, the intellectual insight which he thinks into the music.

Out of his own spiritual richness the flutist produces beautiful music, and while his fingers, lips, and lungs must be trained to do his bidding, they cannot produce any more than a soulless succession of notes unless there is depth of character behind them.

Because the flute has the widest range of expression of any musical instrument (in this case even surpassing the human voice), he who would

It's All in the Mind

A Conference with

René Le Roy

World-famed Flute Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY ALIX B. WILLIAMSON

play it well must have an experience and a capacity for feeling as broad as they are deep. The bassoon can be comic or lugubrious, but never gay and charming; the trumpet can be solemn or majestic, but rarely tender; the violoncello sings, but seldom dances. So the player of any one of these instruments might conceivably be limited in emotional range, yet superb in his own field. Not so with the flute, whose moods range from wistfulness to jollity, from ecstasy to despair. He who would play the flute well must compass the range of human passions; must explore poetry and painting and philosophy for the illumination they can give to his spirit; must play with little children and learn to love the simple things that children love; must have shared in deepest suffering and highest exaltation; must know the feel of the rain and the wind and the soil.

He must not have allowed preoccupation with the things of the spirit to blind him, either, to the need for keeping his body healthy. The "well-rounded personality," of which I have already spoken, includes physical fitness and presupposes a joy in healthful recreation as well as in working and thinking, for a sickly body is at least as much of a drawback to the artist as the flute, as is a sluggish mind or an insensitive spirit. Live fully and with awareness—in the words of Walter Pater, "Catch at any exquisite passion, or any contribution to knowledge that seems by a lifted horizon to set the spirit free for a moment, or any stirring of the senses, strange dyes, strange odors, or curious odours, or work of the artist's hands, or the face of one's friend"—that, I say, should be the aim of the young flutist (indeed, of any young musician) who wishes to bring a new wealth of experience to his own generation, and to be remembered by those yet to come.

The Secret of Real Mastery

It is only when he has music in his mind and his heart that the flute player can breathe this music into the slender pipe in his hands; and only when he is convinced that it is the flute, more than any other instrument in the world, which can express the music in his soul, that he can begin to free himself from the mechanics of flute playing and rejoice in the freedom and power of real mastery. Yet even in those earliest student days, when the rudiments of breathing and fingering and embouchure are still to be learned, the mind comes into play; for the flute, although it is a precision instrument constructed

BAND and ORCHESTRA

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

JULY, 1943

THE ETUDE

with elaborate regard for acoustical laws, is controlled to a much larger extent than most other instruments by the player's handling of it. Good embouchure, although the writer can give a superficial description of it and the teacher can, to a certain extent, "show" the pupil how to achieve it, is, in the final analysis, a product of the pupil's own understanding of the instrument and his own intuition of what is needed to produce the sound desired.

Breath control, too, is as much mental as physical; that is to say, the intervals at which breath is to be taken and the way in which it is to be released, the technique of avoiding the extremely unmusical hiss of breath escaping unused, are matters in which the student's own head must train the lungs, diaphragm, and facial muscles to operate as they should. And as for handling the instrument, relaxation is the keynote, and relaxation is a physical condition which can be achieved only when one is mentally at ease. Even such details as the way the instrument is balanced in the hands, the velocity with which the keys are struck, and the height to which the fingers are raised before descending upon the keys are conditioned by the musician's getting the "feel" of the thing. Each flutist, having been shown the rudiments of producing sound from the instrument, must work out his own style, and here, as in indeed in any other branch of music, no artist, however great, can expect to turn out a succession of students who play in precisely his own manner and achieve results of the same sort. In the more intricate technical achievements, too (an example would be double-tonguing), learning to execute these tricks of the trade is only half the battle. The really important thing is that the student's judgment should be developed to the point at which he can decide when and how to use special effects.

The Mark of the Master

When the young musician has learned to make his instrument speak, when he has acquired in addition a thorough knowledge of music and has a good ear, he may be a competent flutist—might even deserve to be called a virtuoso—but to be a master flutist requires something more. For his accomplishments up to this point are after all, purely technical, and technique is something which can be built up through persevering practice, and corrected through conscientious application. The mark of a fine flutist, however, is that elusive quality which we call beautiful tone. The musician's tone is a reflection of himself—of all the thousand-and-one physical and mental and spiritual traits which go to make up his own inimitable personality—and is therefore something which can never be shared with or passed on to another person, as can his technical knowledge. It is tone quality, rather than the more obvious factors of tempo and dynamic shading, which distinguishes the artist's interpretation from an uninspired rendition, and which makes every great musician's style peculiarly his own.

But what, exactly, is tone quality? And why does the same succession of musical notes, in the same relation to one another, sound differently when played by different musicians? Because, the scientists tell us, there is really no such thing as a "pure" sound. In every note of music, the player produces not only the "prime" or "fundamental" note—the one written on the staff before him—but a whole series of overtones as well. It is the combination of the fundamental

note with its many overtones, heard and accepted as a single sound, which reaches the listener's ear. And this combination differs with every performance, since the number, quality, and intensity of the "upper partials," the high overtones inaudible in themselves, vary with each performer. It has been proven beyond any doubt, therefore, by numerous scientific experiments, that the effect of tone quality—the listener's mental and emotional response to the tone—does have a physical basis in the fine, almost imperceptible variations of overtones.

But science, which has been able to analyze this phenomenon, has never been able to reconstruct it. The scientists who set out to prove that a piano key struck by Paderewski would produce exactly the same sound as that key struck, with equal intensity and for the same length of time, by a hammer, succeeded only in proving to themselves that not only did Paderewski's note differ from that of the hammer, but that it differed, too, from the same note as struck by other great pianists. The variations of overtones are caused by factors as infinitesimal as the upper partials themselves, and just as scientists know how human life is reproduced but cannot themselves synthesize it, so, too, science now recognizes that the roots of the musician's tone quality lie deep within his individual personality, and that the effect of tone lies in a combination of the artist's personality to the audience.

One Piece Learned Perfectly

by Lillie M. Jordan

THE BUYER of music lessons, usually a parent, quite often cherishes one outstanding desire. "Do have Mary learn to play one piece perfectly before you let her begin another," she begs the teacher. Of course the teacher wishes to cooperate with the parent and she realizes that argument may only antagonize. Still, an illustration will sometimes convince.

Would a teacher of writing require a class to practice copying the same sentence, day in and day out, until a page of perfect penmanship was produced? Or would a drawing teacher set the identical vase, fruit piece or other model before the pupils until the children succeeded in making a perfect picture?

Experienced instructors know the deadening mental effect of continued repetition of the same task. They realize that children, even more than grown people, require variety to stimulate attention and encourage effort. They understand that with the inevitable slackening of concentration that comes with monotony, the twentieth copy of a word or an object might be farther from perfection than the first one.

The efficient teacher is always on the alert to avert the menace of boredom. For example, before a child has time to contract an antipathy to a much-practiced piece she presents a new one which offers the same difficulties in a different form. But the new composition, of course, arouses fresh interest. Even a child may be used profitably before returning to number one. Then, thanks to this little detour, the student attacks the original composition with interest renewed and skill increased. And now he makes a thorough conquest of its performance. What is more important, his initial enthusiasm with which both children begin their music lessons has not been extinguished by the devastating monotony of practicing nothing else until he has "one piece learned perfectly."

Singing Off Key

by Sidney Bushell

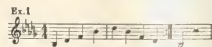
VARIOUS reasons have been given for singing off key: Tight throat, lack of breath support, too much breath pressure, and so on. To the writer's knowledge, the following has never been advanced as a source of faulty intonation: *The actual, earnest attempt at good tone quality.*

This may seem paradoxical at first sight; but let us consider the situation. Here is a student whose mind is intent upon what to expect in a good tone; resonance, certain overtones, perhaps localized sensations. These, and other things, are to him comparatively new ideas about tone. The fundamental necessity for that tone being true to the pitch is overlooked, from its very usualness. The student has always been able to "carry a

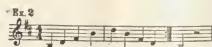
But with new ideas on voice production—"placement," "timbre," and so on, so much attention is given to mental analysis of quality, while practicing, that intonation is temporarily forgotten, or, at the most, taken for granted.

It is quite easy to start a tone "on key" and by paying overattention to quality, to build up resonance and overtones until the tone is slightly off key—usually sharp. This is especially dangerous about the places where the so-called changes of register appear.

As a corrective for this fault the writer has found it useful to introduce unfamiliar intervals into the regular vocal exercises. Instead of the straight major arpeggios, sing them in the minor, such as,

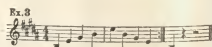


Make the start in a key that is entirely comfortable for the voice under study, then transpose it up a half tone, as—



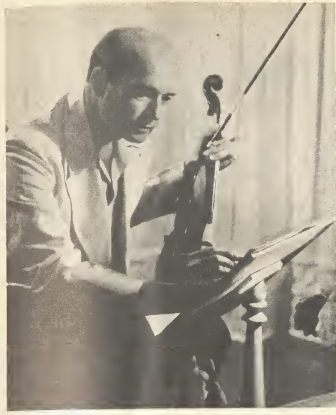
The keys given are but examples. Transpose the study up and down, by half steps, as far in each direction as the tones can be easily produced. Never introduce any tones for which there must be a strain to reach them.

Another good variation is to use the arpeggio of the subdominant chord,



which may be treated in the same manner as were the chords of the tonic.

The beneficial feature of this plan is that the attention must be centered on the unusual tones and the producing of their exact pitches; and by this method there is preserved a balance of concentration on all points that make up "beauty of tone."



SZIGETI MAKES A CORRECTION IN FINGERING

DURING THE SEASON of 1942-43, Joseph Szigeti undertook the unique and exacting task of presenting eighteen of the nineteen available violin and piano sonatas of Mozart (the nineteenth being a transcription of a piano sonata). Mr. Szigeti had the able cooperation of Andor Foldes at the piano, and devoted five evenings to the cycle. As far as can be ascertained, this was the first time such a Mozart cycle ever was given in the United States, and it proved a complete success. Although Mozart is considered either "too easy" or "not easy" to understand, as the case may be, the five concerts drew a large and enthusiastic audience of ordinary music lovers, chamber music devotees, and distinguished amateurs from all fields of activity, including William L. Shirer, Drs. Simon and Abraham Flexner, Marc Chagall, and Clifford Odets. Since Mr. Szigeti is the first great virtuoso to bring the full group of Mozart's violin sonatas to American audiences, THE ETUDE has asked him to analyze for its readers an approach to Mozart.

"Mozart is not as generally understood as he deserves to be," Mr. Szigeti states, "and there are three chief reasons why this is so. The first has to do with the qualities of Mozart; the second, with the elements that make music 'popular'; and the third, with the present-day standards of public performance. Let us begin at the beginning, with Mozart himself. To my mind, Mozart is one of the most difficult composers to present—if not the most difficult. Nothing less than perfection will do, both in penetrating to the meaning of his music and managing the form which conveys that meaning. There must always be a certain divine simplicity in a Mozart performance which can be misleading both to player and to listener since, basically, Mozart is not so simple at all. Also, his music absolutely excludes any of the 'glamorizing' processes (of emotional or technical display) which are quite in order in many of the more dramatic works of the Romantic and post-Romantic periods, and which make a more sensational appeal. This sensationalism,

precisely, is completely foreign to Mozart and fatal to his interpretation.

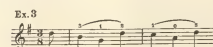
"The Mozart player must curb all tendencies to overfulness of tone and exaggerated emotion; at the same time, he must keep both his tone and his emotional projection free of dry academicism. Again, Mozart demands a very mature approach to the problems of ensemble playing, with its balanced give-and-take. More than any other composer, perhaps, Mozart requires a complete equality between the performers, both in their musical outlook and in their playing, so that the beautiful clarity of his work is never belittled. This wonderful, clear transparency of his writing is unmerciful to interpreters; defects of playing cannot be covered up by pedal, or any other of the sheerly technical devices which can often gloss over less-than-perfect work in other compositions. Hence, the basis of an approach to Mozart is a close analytic study, a measuring of values, not in terms of effect, but of an ideal of sincerity, simplicity, and clarity. Let me illustrate what I mean. Here we have one of the simplest tunes imaginable and one that lies well within the grasp of almost any beginner (Mozart: 'Violin Sonata in G-major, No. 6,' Second Movement):



The obvious fingering (and one given by a respected editor) is:



But now try this:



See how the elimination of the 'corny' slide, on

VIOLIN
Edited by Robert Braine

A String Approach to Mozart

A Conference with

Joseph Szigeti

Distinguished Violinist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWS

the D string, plus the change of finger on the recurring D's, improve the style of the performance. There you have a sample of what Mozart study means. The melody is unproblematic enough, and the technical 'grade' is of the simplest—yet how much thought, analysis, and stylistic accuracy are needed to make the little passage sound forth as worthy Mozart!

"Recognizing Mozart's qualities brings us to the second point in our discussion. These 'Mozart qualities' require effort to master, and the average mind does not care to combine pleasure with too much effort! Hence, the Mozart sonatas have steadily received less limelight of attention. The fewest of them are given the care and polishing which every budding violinist bestows upon 'showy' pieces like Wieniawski's *Souvenir de Moscow*, Sarasate's *Zapateado* and *Zigeunerweisen*, or Saint-Saëns' *Rondo Capriccioso*. Let us honestly ask ourselves how many of the nineteen Mozart sonatas we have heard in model performance. The 'score' will be four or five, on the average—the 'big' B-flat (K. 454) with slow introduction, the short E-minor (K. 302) which I recorded ten years ago, the C-major, and perhaps the 'little' B-flat which Ysaye and Pugno played."

"This leads to the usual vicious circle: lack of public attention results in a scanty desire on the part of the pupil to devote himself to works that the concert platform neglects—and this, in turn, results in an attitude on the part of teachers which is familiar enough in the literature: perhaps natural, but nonetheless regrettable, tendencies. Instead of allowing him because his very beauties make him 'difficult,' we should spend all the more time in studying and trying to understand those beauties regardless of their difficulty! The unfortunate inclination to side-step the difficult and to cling to the (often shallow) virtuosity of 'show' is one of the greatest handicaps in penetrating to the significance of Mozart.

"Another thing, curiously enough, that makes Mozart difficult to-day (Continued on Page 480)

Music as a Profession

Q. I want to be a music teacher, chiefly piano. I have taken lessons on the piano for about eight years. If you have any literature, catalogs, pictures, or information of any kind, I would greatly appreciate your sending them to me as soon as possible.

—C. K.

A. I advise you to do three things: 1. talk with your piano teacher and with some of your school music teachers about it—perhaps Miss Bessie Kubach, if you know her; 2. call at the office of several of the better music schools in St. Paul, Minneapolis and ask for catalogs; 3. go to your public library and ask for the book "Music as a Career" by Robert Anderson, or some other book dealing with music as a profession, and while you are at the library take a look at the current issues of several music magazines. If you want pictures for your booklet, buy a copy of *Musical America* or some other illustrated news magazine. I assume that you have copies of *The Etude*, but if you do not I suggest that you spend a Saturday afternoon looking through the back issues for six months or a year. In these various ways you will find plenty of material for your booklet and will also be able to decide whether you want to become a professional musician.

How to Care for a Piano

Q. Will you please give me some ideas about taking care of a piano—where it should be placed, how often tuned, and all such matters.—A. D.

A. A good piano is worth taking care of, so I am glad to give you some suggestions. In the first place, it should stand in a part of the room that is neither too hot nor too cold. In other words, it should not be very near a stove, radiator, register, or window. If possible place it against an inside wall rather than an outside one, but if it has to be next to an outside wall then let there be a little space between the piano and the wall—a foot if possible.

In the second place, a piano needs a normal amount of humidity—the air should be neither too damp nor too dry. In the summer or at any time when doors and windows are open, this humidity is usually taken care of—except in a very damp climate. But when the house is shut up and stoves or a furnace are going, the air often gets very dry and this is apt to cause the soundboard to crack, which is a major disaster so far as the tone of the instrument is concerned. So I advise you to provide some way for evaporating water during cold weather. Two or three gallons of a day would not be too much in case of an average-size house—and this extra humidity will be good for the throats and noses of the family as it is for the sounding board of the piano!

In the third place, the piano should be tuned fairly often—about by a first class tuner. During the first year it really ought to be tuned five or six times, but when it has "settled," about twice a year ought to keep it in fair condition—unless it is being used for practice many hours each day, in which case it ought to be tuned every two or three months. If your piano is tuned only twice a year, and has been done two or three weeks after you begin to heat the house in the fall and about

Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrkins

Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

the same length of time after you turn off the heat in the spring.

In the fourth place, I advise you to have the piano left open at all times even though it may collect a little more dirt and dust that way. A closed piano is more apt to gather dampness—which may make the strings rust, the action stick, and so on. Treat the outside of the piano as you do any other piece of furniture. Wipe the keys off with a cloth dampened with alcohol occasionally, and get your tuner to wipe the dust off the sounding board inside each year he comes to tune the instrument. If you have moths in the house it will be a good idea to put several bags of moth balls or camphor inside the case as near the hammers and dampers as possible.

Finally, I advise you always to think of your piano as a musical instrument rather than as a piece of furniture. If no one in the family plays, ask someone from outside to play or practice on your instrument, meanwhile making plans to have someone in the family begin to take lessons as soon as possible. A piano is made to play on, and it needs playing if it is to maintain its finest quality.

More Arithmetic

Q. Will you explain your answer to the question in THE ETUDE? He said that the relative value of a dotted-half note was two dotted quarters. That could be right in six-eight time, hence how can it be wrong? Especially as G. J. K. says that this was one of his answers, from which we may assume that he gave other answers to the question too.—K.

A. It is so very easy to confuse music with arithmetic and even the music teacher sometimes does it. The real answer to the original question might well have been, "It depends on the musical passage in which the dotted-half note appears."

It is true that the dotted half is often used in 4/8 to fill an entire measure, and when this occurs at the end of a period or other division there is no confusion. But musically it is not correct, for 4/8 is a duple measure and it is far easier for the musical eye to group two dotted-quarters notes tied together as indicating a full measure of time prolongation than it is to read a dotted-half note. In the case of 3/4, however, two dotted-quarter notes indicate a duple measure, whereas 3/4 is of course a triple measure; so in the case of triple measure two dotted-quarters tied would be wrong, and a dotted half would be correct. Arithmetic does two or three weeks after you begin to heat the house in the fall and about

about the modern dulcimer, nor have I been able to discover an instruction book. I assume that your instrument is a true dulcimer; that is, its strings are struck with two little hammers held one in each hand, and in this case it is almost certainly intended to be tuned chromatically like the piano. Older dulcimers were tuned diatonically, but all my reference books and informants state that the modern dulcimer is tuned in half steps. Since your father-in-law is a piano tuner, I advise him to find what seems to be a fairly satisfactory pitch and tension, and then tune the strings according to the tempered scale—just as he would tune a piano.

If any of our readers know of an instruction book or can give us further details about tuning the dulcimer, the editor of this department will be grateful to have further information.

2. As to composing an operetta, I know of no book, nor even of any chapter, that deals with the subject. An operetta is a little opera, and an opera is essentially a play set to music. So you must first of all get a play, and if you cannot find a suitable one, I suggest that you and your pupils write it yourselves. With your "vivid" imagination ("goody," you call it), and your children's normal enthusiasm for "making up a play," you could find for play, the next thing will be to set it to music, after which you will probably find it to write an overture in which all or most of your tunes are strung together. What a good time you and the pupils will have, and how I envy you!

Is There a Music Teachers' Association?

Q. Is there a music teachers' guild or association, and what is required for membership? I have taught piano for some time, and if there is I would like to be derived from membership in this kind of organization I am interested.—M. V. L.

A. I am glad to be able to tell you that there is a very fine organization of music teachers to which any teacher of music is eligible to belong. It is called Music Teachers National Association, and all information about membership, dues, and so on, may be secured from the Treasurer, Mr. Oscar Demmler, 217 Dabell Ave., Ben Avon, Pennsylvania. Ask that you be enrolled as a member.

The M.T.N.A. was organized over sixty years ago, and it was Theodore Presser, the founder of *The Etude*, who was primarily responsible for bringing the group together for its first meeting. The Association holds a convention each year between Christmas and New Year's in 1917 we met in its own city of New Orleans; and, after the meeting, all addresses and reports are gathered together and printed in a fine-looking book, a copy of which each member receives. There is also a *Bulletin* which is published several times a year. During the past five or six years the M.T.N.A. has been trying hard to get local groups of music teachers to organize, and there may be such a local group in New Orleans. If you will telephone or write Professor Leon Maxwell of Newcomb College, New Orleans, I feel sure he will tell you whether there is a local group in your neighborhood. Music teachers need to tie to stick together more than ever before, and I strongly advise you to do so.

Many of those who are interested in and working toward the same ends that you are.

Musical Wartime Needs

How to Organize Your Home Community for
Hearthside Music Appreciation Nights

by Kathryn Sanders Rieder

WITH THE PROBLEM of the wise use of leisure confronting us more and more, with people spending more time at home than ever before, many communities will find this an ideal time to offer a course in music appreciation. "Music appreciation now?" some may gasp, with thoughts on the many urgent things we must do to win the war. The answer is, "Yes." And the emphasis will rest on what music can do to us through these very anxieties, what it can do to make us stronger, more militant, to keep our morale at flood-tide.

No musician needs to be told what music does to keep the spirit whole. It may come to him as a surprise that others need an opportunity to develop this understanding. Some do not see the need to learn to appreciate music. Yet, to go back over one's own experience is to trace the definite learning situations which have directed and increased the pleasure and profit to be found in great music. Often, we realize, it was the sheer enthusiasm of a music-lover which kindled our desire to understand more.

Preliminary Arrangements

The course may be sponsored by the local library, by a music club, a parent-teacher group, or by an individual interested in benefiting the community. Let the sponsor select a musician to have general charge of the entire course. As the course takes final form, ask all those interested to sign up for the proposed course, perhaps with the talent available.

A good name for the course is important. *The Etude* has outlined "Hearthside Musical Nights," which already have started in many parts of the country. Other names might be "Music at Home in Wartime," and "Music on the Home Front."

Start the publicity in the local papers with news of the planned course. A little humorous story on amusing misunderstandings which will now be cleared up for all who attend will attract attention. Keep the first stories general to allow for changes in plans that will develop as the course takes final form. Ask all those interested to sign up for the proposed course, perhaps at the local library, or at some such generally convenient place. Announce the course in the various clubs whose members might be interested. Telephone friends to pass the word along. Get suggestions from your local librarian; she may know of persons who would be interested because of their choice of reading material.

With the general plan in mind, canvass the musical leaders of the town to see how many will be able to take an active part, either as speakers or as those who illustrate the musical

types. Show them the general line, mention the specific subjects you would like them to take, and ask them to develop the matter as they see fit, using the illustration and supplementary material which appeals to them, and which they consider fitted to the group.

Explain that the course will be given only if the minimum desired number register. Many very busy musicians will give their aid and work to prepare attractive material if they are sure there is sufficient interest to justify their work. They are not willing to make the considerable effort if only a handful are there to hear them. In making the project open to the community the number attending is important.

With registration going well, call a meeting of the leaders to discuss general plans, and to make any changes advisable. Their suggestions as to what material is most desired, on the way of interesting different groups, and on the time and frequency of meetings will be valuable. You will get many other excellent ideas, many points of view, and the whole course will profit. With this information the person in charge can complete the outline and make other final arrangements.

These arrangements, with specific programs and names of leaders may now be announced in the papers. Perhaps you will want to mimeograph the entire program in detail. It can be done at little cost and it will be helpful to those taking the course.

A Plan of Action

Music for illustration of the various evenings' discussions may be done by local musicians, this illustration supplemented by artist recordings. The aim should be to present the composition as nearly as possible as the composer intended. With the wide growth of private record libraries, there will be no lack of fine material, and those interested will often by special records needed for the course.

Many different plans would be suitable, de-

pending on the community, and the leaders available. For a first course the general survey type offers much. By discussing many types of music you attract those interested both in vocal music and in instrumental types. You give them an idea of the whole field, highlight the entire subject, and choose the most fundamental and interesting points. Last, and most practical, to have an entire course on one of the subjects.

One community chose "Understanding Our Musical Heritage" as the subject for the entire course. The meetings, eleven in all, were held each two weeks, and lasted about an hour. "Music To-day" opened the series, with a discussion of what the course would do, and problems of music appreciation in general. Many illustrations of how music appreciation study heightened enjoyment were selected from the local library's recordings.

"Voices of the Symphony" came two weeks later, with all the symphonic instruments present for introduction. High school students and local musicians illustrated the playing methods, showing special effects. The groups listened to recordings and named the different instruments heard, with considerable skill.

"Music for Small Groups of Instruments," concerned instrumental solos, trios, and string quartets. Recorded illustrations from the classics were used.

"Symphonic Music," explained what the term included; its form; reasons for its popularity. The speaker went on to give a few suggestions on how to listen to a symphony, to discuss symphonic music in America today, the outstanding organizations and their directors.

"Songs and To-day's Great Singers" took up the rise of song; song form; illustrations of different types of songs; songs and artist singers of the present.

The next meeting was given over to "How to Enjoy an Opera." There was a discussion of the unique form of the opera, the criterion: the best in music, musicians, drama, presentation. Differences in Italian and German opera were illustrated. Operas to hear (Continued on Page 483)



A WAAC SONGFEST AT DAYTONA
Sgt. Eloise Marcus leads the girls with her accordion. Only the mascot pup falls to respond.



A Highland lassie dancing to the skirl of the pipes

The Thrill of the Bagpipes

"A bagpipe never makes a sound until its belly is full"
IRISH PROVERB

by Alvin C. White

It is thought also that this is the instrument upon which the shepherds expressed their joy at the Nativity. The early Russians had a form of bagpipe called the *volynka*, which was also known to the Finns and Bulgarians and used in all of their wedding ceremonies. Wandering minstrels of the North Country, as well as gypsies, played upon the bagpipes, to whose drone trained bears were wont to dance in the market places in exchange for copper coins.

In Spanish Setting

The instrument was a great favorite in Spain in the early part of the twelfth century. "The bagpipes of Zamora" are alluded to in "Don Quixote," and one of the most exquisite paintings in the Royal Palace at Madrid depicts an angel appearing to a group of shepherds, one of whom is playing upon a bagpipe. The Spanish bagpipe *gaito* (Arabian *ghaida*, a species of oboe), is practically confined to Galicia, the northwest corner of the peninsula, and it has had a notable effect on the form of popular music there. It consists of four pipes: *soprete*, which fills the bag; two drones (*ronco* and *ronquillo*); and chanter (*punteiro*). Some instruments have only one drone. The usual tuning is in diatonic intervals from b to c, including b-flat. Additional sharps and flats are introduced by half covering the holes of the chanter or, occasionally, by means of keys.

The bagpipe is now claimed to be the national instrument of Tibet, the "forbidden land" opened up to the world only a few years ago by Younghusband who had a pipe in the Indian Army to accompany him. This so inspired the natives that the royal musicians of that country took up the study of the instrument.

In the early years of the seventeenth century, the bagpipe under the name of the *cornemuse* and the *musette* enjoyed high favor in France. Louis XIV was patron of a selected band of pipers consisting of twenty-four violinists and an equal number of pipers, who performed with the Royal orchestra were elaborately dressed and covered with velvet embroidered with "fleur de lis." An engraving by Leblond aptly portrays a gallant of that day, elegantly costumed and carrying a bagpipe across his shoulder, stepping down into a lighted garden where the fair ladies await the music and the summons of their king.

In France the bagpipe blown from bellows eventually took the form of the *musette*, which has double reeds throughout and a chanter with a narrow cylindrical bore. To the original chanter, known as *le grand chalumeau*, the elder Hoteterre added a smaller one (*le petit chalumeau*) for the extension of the compass upwards, one well-known specimen having a *chalumeau* compass from f to d⁴, the grand and the *petit chalumeau* having respectively seven and six keys, and the former having eight fingerholes. The drones, four or five in number, are all fitted into one cylinder, being brought into small space by the doubling of the tubes within this cylinder, which is provided with sliding stops for tuning the drones. This was introduced into the orchestra by Lully, but towards the latter part of the eighteenth century fell into disuse. The *musette* here described must not be confused with a totally different instrument of the same name, played from the lips like an oboe.

Its Place in England

Coming to England we find that Shakespeare, like many other human beings, looked upon the bagpipes as an instrument of torture. In his play "Much Ado About Nothing," he says "Till devise thee brave punishment for him. Strike up, pipers." He made frequent references to the instrument and at one time speaks of "the drone of a Lincolnshire bagpipe," of the antipathy some people have to its sound, and of some who laugh like a Lincolnshire bagpipe. It was actually covering the holes of the chanter than the lord advocate of the time, who publicly declared that "the bagpipe is an English instrument, essentially English; the English were the original pipers." He pointed out that while Shakespeare often speaks of the bagpipes, he never does so in "Macbeth" and the same is in Lincolnshire and Yorkshire that he localizes the pipe. To Chaucer and Spenser also they are English. James IV and the Scottish kings paid for "Ingilis pypparis" at their court, while Edward I, Edward III, Henry IV, Henry VIII had native pipers.

But Englishmen responded to the bagpipe long before Shakespeare saw the light of day, for we are informed on good authority that the bagpipe was a very popular instrument with them in the Middle Ages and that many a sturdy footman has marched miles to the music of the pipes. In the reign of Edward III, the bagpipe was an important personage. If in England there was no Royal School of Musicians, there were institutions for minstrels, since license was granted to one Moslan, the bagpiper, to inspect the minstrel's schools, for which duty he was paid a fee of 40s. Probably Moslan found that the schools were not managed so well as they might be, for after the inspection, Barbor, the bagpiper, received a license to visit the schools for minstrels beyond the sea. In the ninth year of Henry VII, Pudesay, the pipe and bagpiper received 6s 8d from the King for his (Continued on Page 480)

FLITTING FIREFLIES

N. Louise Wright's notable gift for tunelessness, combined with her excellent musical workmanship, is finely marked in this brilliant composition. Note the *fz* mark under the right hand octave in the second measure and similar subsequent examples. Obviously the composer intended to indicate the flashing of the phosphorescent little beetles flitting over the garden. Grade 4.

N. LOUISE WRIGHT

Allegro M.M. $\text{♩} = 144$

Copyright 1943 by Theodore Presser Co.
JULY 1943

British Copyright secured

YOU AND YOU

This is the famous waltz from *Die Fledermaus* (The Bat), by Johann Strauss, Jr., and is one of the finest of all waltzes. The Bat is a practical joker, who has won this name because he once went to a fancy dress ball costumed as a bat. The opera is full of amusing situations but without the suave melody, as well as the electrical tingle of the Strauss music, it would not have survived for nearly seventy years, nor would it have been considered worthy of the repertory of the Metropolitan.

Tempo di Valse M.M. ♩ = 68

JOHANN STRAUSS, Op. 367

The first system of the musical score for 'You and You' is written for piano. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music begins with a forte (f) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *ff*, and *Fine*. The system ends with a double bar line.

The second system of the musical score for 'You and You' continues the piece. It features a grand staff with a treble and bass clef. The key signature remains one flat. The music includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *p*, *Fine*, *mf*, *f*, *p*, *ff*, *D. S. al Fine*, *f*, *p*, *mf*, *p*, *pp*, and *fff*. The system includes first and second endings, indicated by bracketed numbers 1 and 2. The system ends with a double bar line.

* From here go back to S and play to *Fine*; then go to A.
JULY 1943

Handwritten musical score for 'Sabbath Sunrise'. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of one flat and a 3/4 time signature. The bass staff has a key signature of one flat and a 3/4 time signature. The score includes various dynamics such as *mf*, *p*, and *f*. The piece concludes with the instruction 'D.C. ad lib.'.

SABBATH SUNRISE

HENRY S. SAWYER
Arranged by William Priestley

Moderato M.M. ♩ = 88

Handwritten musical score for 'Sabbath Sunrise'. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of one flat and a 3/4 time signature. The bass staff has a key signature of one flat and a 3/4 time signature. The score includes various dynamics such as *p*, *mf*, *f*, and *poco rit*. The piece concludes with the instruction 'D.C.'.

FRAGRANT MIGNONETTE

This light and fluent composition is marked by long phrases, mostly of four measures. The continuity of these phrases should be observed carefully by an effective *legato*. There should be a slight agogic separation or silence in the right hand, before the new phrase is attacked. Grade 3.

Joyfully M.M. ♩ = 168

NELLE STALLINGS SCALES

Handwritten musical score for 'Fragrant Mignonette'. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of one flat and a 3/4 time signature. The bass staff has a key signature of one flat and a 3/4 time signature. The score includes various dynamics such as *f*, *mf*, and *poco rit*. The piece concludes with the instruction 'D.S. at Fine'.

ON A SUMMER NIGHT

A caressing melody which should be played with fervor and strict attention to the expression marks, particularly the *pianissimo*. Grade 4.

Moderato M. M. ♩ = 116

RALPH FEDERER

Con amore

rit.

a tempo

dim.

with warmth

pp

mf

sf

p dolce

Fine

Copyright 1942 by Theodore Presser Co.

456

British Copyright secured

THE NUDE

Allegretto

rubato

legato

Più lento

rit.

D.S. al Fine

VENETIAN MOON

BARCAROLLE

This boat song should be played in dreamy fashion, just as the gondolas in the little shaded canals float under the tiny bridges of the "Queen of the Adriatic" as the gondoliers sing out the call: "Oh-way!" Small wonder that Venice is the city of honeymooners! Gr. 3.

Slowly and with much expression M. M. ♩ = 100

GUSTAV KLEMM

mp

More boldly

mf

rit.

a tempo

poco rit.

Ped. simile

rit.

D.C. al Fine

Copyright 1942 by Theodore Presser Co.

JULY 1913

British Copyright secured

457

Lemont achieves his results with a great economy of notes and yet without any sacrifice of interest. The grace notes with the chords in the second section are played with the first beat. Grade 3.

WILMOT LEMONT
(Cedric W. Lemont)
Op.4, No.2

Anegretto

Op. 4, No. 2

p leggiero

cresc.

rit.

p a tempo

To Coda

f

rit.

a tempo

D. C. al

CODA

cresc.

rit.

p a tempo

Copyright MCMXXIII by Oliver Ditson Co.

Copyright MCMXIII by Oliver Ditson Company
458

International Copyright secured
THE ETUDE

JOSEPH HAYDN

Haydn was never more joyous than in the "Sonata in D," which, save for the somber, gypsy-like middle movement (*Largo e Sostenuto*), is as jubilant as an apple orchard in May. The finale, *Presto ma non troppo*, is suggestive of zephyrs through the branches. Play this with a very light arm and with great fluency. Grade 6.

Presto ma non troppo M. M. $\text{♩} = 144$

The image displays a page of musical notation for a piano piece. It consists of five systems of staves, each with a treble and bass staff. The tempo is marked "Presto ma non troppo" and the key signature has two sharps (F# and C#). The music includes various notes, rests, and dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also fingerings indicated by numbers 1 through 5. The notation is in a standard musical format with a 2/4 time signature.

JULY 1943

45.9

460

mf *p* *mf* *p* *mf*

decresc. *p*

f *cresc.*

p *f*

f *ff*

S.E. Mekin

A leading music educator recently said: "The text of AMERICA, MY HOME expresses the ideal which needs emphasis through music better than any other song that I have seen so far."

AMERICA, MY HOME

ALFRED WOOLER

Moderato *mf*

1. A - mer - i - ca, my home, Great na - tion of the
 2. All hon - or to thy sons, The no - ble, true and
 3. A - mer - i - ca, my home, How proud of thee I'll

for. sc. *ff* *mf*

free, I proud - ly cher - ish in my heart Thy blood - bought lib - er - ty! The
 Who brave, Who pre - cious lives World lib - er - ty save. The
 be When at the last all wars are past, And ev - 'ry land is free; When

sym - pa - thet - ic heart Beats for hu - man - i - ty; Pours out its blood for
 flag 'neath which they fight Shall nev - er know de - feat, But wave on high a -
 on thy bleach - ed brow A crown of love shall rest, Placed there by freed hu -

poco rit. *Maestoso* *ca tempo*

oth - er's good And true De - moc - ra - cy, A - mer - i - ca, my home, Great
 against the sky 'Till vic - to - ry's com - pletel
 man - i - ty For hav - ing done thy best!

poco rit. *fa tempo* *poco rit.*

na - tion of the free, I proud - ly cher - ish in my heart Thy blood - bought lib - er - ty!

poco rit.

Sydney King Russell*

REALIZATION

VIRGINIA C. SHERMAN

Moderato

Lord, at threat of wind and wave, I feel Thy hand out stretched to save; Do - fy - ing er - rors surge and swell, I hear Thy pre - cept, All is well.

f flowing, but sustained *ff*
The dark - ness of ap - pall - ing night is lost in Thy re - veal - ing light; Thy floods re - ce - de, the wa - ters part, And I am gath - ered to Thy heart, And I am gath - ered to Thy heart.

rit *slower, tenderly* *pp*

* Words copyrighted and used by permission.
Copyright 1948 by Theodore Presser Co.
462

British Copyright secured
THE ETUDE

WOODLAND FLOWERS

CLARENCE M. COX

For open strings and first finger only.

Tempo di Valse

VIOLIN

PIANO

p *mp* *p* *mf* *poco rall.* *a tempo* *p* *mf* *poco rall.* *a tempo* *rit.* *Fine* *a tempo* *f* *rit.* *Fine* *fa tempo* *D. S.* *rall.* *D. S.* *rall.*

Copyright 1938 by Theodore Presser Co.
JULY 1943

British Copyright secured
463

Hammond Organ Registration
 (1) 00 00 3322 210
 (2) 10 10 4532 210
 (3) 11 22 6555 421

OUT OF THE DEEP (DE PROFUNDIS)

C. B. MACKLIN

MANUALS

PEDAL

Moderato

p (4) (10) Sw. *pp sub.* Ch. *rit.* Sw. *a tempo*

poco rit. *poco agitato* *a tempo*

rit. Gt. (7) *mf a tempo* *pp sub.* *rit.* *pp* *a tempo* (4th coupled: *mp*)

no 8' or 16' in this pedal passage, which should slightly predominate

add 8' & 16'

mf *cresc.* *f* *ff, molto allarg.* *fff*

Copyright 1942 by Theodore Presser Co.

566

British Copyright secured
THE STUDY

Solo

doless. *p* (4) (10) Sw. *tenerzza rubato* *doloroso*

pp *pp* Sw. coup. no pedal stops

rit. Sw. (4) (10) *mp a tempo* Gt. (12) *mf* *mp*

Gt. to Ped. *Ped. 65*

cresc. *allarg. e cresc. sempre*

ff con fuoco *fff molto rall.* *fff*

lunga *Molto adagio* Sw. *pp* *mp rall.* *pp* Ch. *pp* Gt. *p*

JULY 1943

465

SECONDO

FRANCES TERRY

Tempo di Valzer

This page contains a single system of musical notation for a piano piece. It consists of two staves, Treble and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical elements:

- Staff 1 (Treble):**
 - Measures 1-4: Chords and eighth notes, marked *p* *grazioso*.
 - Measures 5-8: Chords and eighth notes, marked *mf*.
 - Measures 9-12: Chords and eighth notes, marked *mf marcato*.
 - Measures 13-16: Chords and eighth notes, marked *p*.
 - Measures 17-20: Chords and eighth notes, marked *mf marcato*.
 - Measures 21-24: Chords and eighth notes, marked *p*.
 - Measures 25-28: Chords and eighth notes, marked *cresc.*.
 - Measures 29-32: Chords and eighth notes, marked *f*.
 - Measures 33-36: Chords and eighth notes, marked *mf*.
 - Measures 37-40: Chords and eighth notes, marked *p*.
 - Measures 41-44: Chords and eighth notes, marked *p*.
 - Measures 45-48: Chords and eighth notes, marked *mf*.
 - Measures 49-52: Chords and eighth notes, marked *p*.
 - Measures 53-56: Chords and eighth notes, marked *p*.
 - Measures 57-60: Chords and eighth notes, marked *p*.
- Staff 2 (Bass):**
 - Measures 1-4: Chords and eighth notes, marked *p* *grazioso*.
 - Measures 5-8: Chords and eighth notes, marked *mf*.
 - Measures 9-12: Chords and eighth notes, marked *mf marcato*.
 - Measures 13-16: Chords and eighth notes, marked *p*.
 - Measures 17-20: Chords and eighth notes, marked *mf marcato*.
 - Measures 21-24: Chords and eighth notes, marked *p*.
 - Measures 25-28: Chords and eighth notes, marked *cresc.*.
 - Measures 29-32: Chords and eighth notes, marked *f*.
 - Measures 33-36: Chords and eighth notes, marked *mf*.
 - Measures 37-40: Chords and eighth notes, marked *p*.
 - Measures 41-44: Chords and eighth notes, marked *p*.
 - Measures 45-48: Chords and eighth notes, marked *mf*.
 - Measures 49-52: Chords and eighth notes, marked *p*.
 - Measures 53-56: Chords and eighth notes, marked *p*.
 - Measures 57-60: Chords and eighth notes, marked *p*.

The notation includes various musical notations such as notes, rests, and dynamic markings. Fingerings and articulations are indicated throughout the piece.

Copyright MCMXXXV by Oliver Ditson Company

PRIMO

FRANCES TERRY

Tempo di Valzer

2

THE STARS AND STRIPES FOREVER

JOHN PHILIP SOUSA
Arr. by Bruce Carleton

Tempo di Marcia M.M. $\text{♩} = 120$

f Hur-rah for the flag of the free. May it wave as our stand-ard for-ev-er, The
gem of the land and the sea. The Ban-ner of the Right. Let

des-pots re-mem-ber the day. When our fa-thers with might-y en-deav-or Pro-

claimed as they marched to the fray. That by their might, And by their right, It waves for-ev-er!

Copyright 1943 by The John Church Company

International Copyright

GRASSHOPPER GREEN

Allegretto M.M. $\text{♩} = 76$

HUGH ARNOLD

mf O have you seen Mis-ter Grass-hop-per Green? Have you heard him play? He has a fid-dle that

plays did-dle did-dle, Did-dle, did-dle day.

Copyright 1941 by Theodore Presser Co.

468

British Copyright secured
THE ETUDE

f He uses his wing for a vi-o-lin, With his
p leg he saws a-way. Did-dle, did-dle up-on his fid-dle, Did-dle, did-dle day.

A SAILOR'S DANCE

Gaily M.M. $\text{♩} = 100$

MARGERY McHALE

f *l.h.* *rit.* *a tempo*

mf

p *f*

f

Copyright 1943 by Theodore Presser Co.
JULY 1943

British Copyright secured
469

JUST BEFORE DAWN

(Ein Stündlein wohl vor Tag)

With lesson by Dr. Maier on opposite page

ROBERT FRANZ, Op. 28, No. 2
Arr. by Guy Maier

English translation by G. M.

Allegretto M.M. ♩ = 88-92

Just an hour be- fore the dawn, at my win- dow by the

tree, A tim- id swallow sang his little song, Scarcely heard at all by

me. So it is with you and me, like the

swal- low in the tree, I shy- ly sing my lit- tle song, But you scarce- ly notice me!

Copyright 1943 by Theodore Presser Co.
470

British Copyright secured
THE ETUDE

The Technic of the Month

Conducted by Guy Maier

Just Before Dawn, Op. 28, No. 2

by Robert Franz

HERE IS ANOTHER transcription for the piano solo of a tender, whimsical song by a lesser nineteenth century romanticist, Robert Franz (1815-1892). As in the other arrangements, just enough of the text is given to convey the mood of the piece. Players liking a bit of realism may want to recite the lines as the little song is played. Such declamations with music are often effective if care is taken to enunciate the text clearly and to hold the music down to *p* and *pp*. In *Just Before Dawn*, the declamatory effect is heightened by that unexpected last line.

This song-scherzino is valuable as a study for lightness and clarity in five-finger groups—single tones, thirds and sixths. The key motif

Ex. 1



which appears no less than seven- teen times, hands singly, together, in thirds, sixths and tenths, must be immaculately rendered at each appearance. This simple exercise, prac-

Ex. 2



ticed *staccato* and *legato*, and repeated two and four times, ought to "do the trick" for you. The melodic germ

Ex. 3



also appears seven times; note the charming left hand imitations in Measures 11, 14, and 28.

For the tricky right hand passage in Measures 20 and 21, the following exercises are recommended; again repeat two and four times.

Ex. 4



For accuracy and smoothness follow fingering strictly throughout, especially the slightly unusual directions to use the right hand 5-3 at the beginnings of Measures 4, 6, 12, and 14.

Practice the sixths in Measure 9 with high wrist; work often at left hand of Measures 11 and 12, 15 and 16, and 18 separately; use little or no pedal throughout; and at all times let feather-weight elbows poise your body lightly over the keyboard as you play.

A New Era for American Composers

(Continued from Page 430)

Burkan Memorial Competition in memory of the attorney who, from the founding of ASCAP in 1914 until his death in 1936, had been general counsel for the Society. The purpose of this competition is to encourage the study of Copyright Law, analyses of the need and justification for the social benefits derived from, and the wise public policy of enacting such law, and to induce original and impartial thinking upon the whole subject.

The accumulative effect of all these projects, Mr. Deems Taylor believes, has a very real and direct bearing upon ASCAP's membership. "The more interest ASCAP shows in developing worthwhile young men and women, the quicker the general public will come to realize that the creative artist is not merely a talented member of the community, but is actively participating in affairs outside his immediate field which are (Continued on Page 472)



'Worth Waiting For?'

WE think so!



Today there's only one thing that counts—victory. But in American homes everywhere plans for the years ahead are being made... plans that include the Hammond Organ. To these families beautiful Hammond Organ music is as much a good part of the bright future as a comfortable home and a good car.

We cannot make Hammond Organs again until victory comes and our war job is done. But you don't have to wait till then to try this fascinating instrument with its marvelous range of rich, colorful organ tones. Most Hammond dealers have set one aside so you can hear and play it any time you like. Try the Hammond Organ... learn how perfectly it fits into your design for living. And remember—those War Bonds you're buying today will pay for a Hammond Organ tomorrow.

ANOTHER HAMMOND INSTRUMENT



The Solovox attaches to your piano. It is played with the right hand. Gives you brilliant instrumental effects—violin, trumpet, flute, trombone and many more—blending with your left-hand piano accompaniment.

FREE—Write for your subscription to HAMMOND TIMES, monthly magazine about organ music for the home. Hammond Instrument Co., 1929 North Western Avenue, Chicago

HAMMOND ORGAN

MORE THAN 1000 HAMMOND ORGANS ARE DOING WAR DUTY WITH THE ARMY, NAVY AND MARINE CORPS

(Continued from Page 428)

Vincent d'Indy, perhaps uneasily stirred by some awareness of the strange Franck-Grieg affinity that Grieg himself so keenly sensed, in his otherwise excellent and beautifully devoted book on César Franck, repeatedly asserts that "Grieg is no impressionist," if that be true—if the thematic arguments, the modulatory excursions, and balanced melodic lengths evolved by the "classicists"—why was it that so many of his earliest and most enduring successes were achieved in sonata-form works—in the three violin and piano sonatas, the piano concerto, and the

Some may feel that this compassion (they may prefer to call it "sympathy") has gone too far in some respects. Certainly "the cult of the chord" (which I would define as the musical equivalent of stoicism and Woodrow Wilsonism) is so far, in the hands of Scriabin, Elton John, Debussy, and others, as to justify the swing-away-from-the-road, inaugurated or developed by Beethoven, Stravinsky, Arthur Schnitzler, and Roy Harris. But the cult of the chord, vitally furthered by

Ex. 9

etc.

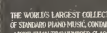
(Continued from Page 471)

"The American composer welcomes this opportunity to serve. The post-war world will see a new era begun for all creative men. This is especially true of those of us who write the music of the nation, and when the time comes I know that I safely speak the mind of ASCAP's entire membership when I say that we will not be found wanting!"

A. In order to succeed in a professional career of the first rank, the singer must have a fine natural voice.

PIANO

THE WORLD'S LARGEST COLLECTION
OF STANDARD PIANO MUSIC, COMPRISING
MORE THAN THIRTYTHOUSAND CLASSIC,
MODERN POPULAR, AND SAVED DISMISSING
ALSO



MUMF. PUBLISHING CO., INC.
1140 Broadway, New York, N. Y.

Enclosed find ☐ \$_____ for which send post-
paid Masterpieces of Piano Music, _____
() Paper () Cloth

Name _____
Street _____
City & State _____
E7-43

Paper Edition—\$2.00 Cloth Edition—\$3.00

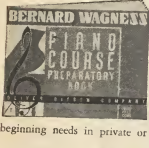
Meets the Modern Demand for Rapid Progress and Basic Technical Development

THE BERNARD WAGNESS PIANO COURSE

Logical • Practical • For Private or Class Instruction

PREPARATORY BOOK

Provides the Type of First Lessons
Beginners of Pre-School Age Require



In its logical, and practical procedures lead to real achievements with very young beginners. The tactile, aural, mental, visual, and rhythmic faculties are co-ordinated in synchronous use through phrase-reading. A most helpful preliminary book to any piano course or method, it will serve the veriest beginning needs in private or class piano instruction.

Price, \$5.00

Teacher's Manual Supplied Free On Request

BOOK ONE

(Inbong Shape)

A First Grade Book for Beginners

This book may be used to follow the Preparatory Book, or as a very first instructor with the average-age piano beginner. It contains the most complete presentation of reading cards covering three octaves, excepting rhythmic exercises, perfect treatment of keyboard harmony fundamentals, ear training, and technique, combined with interesting musical pieces to play. It makes first piano playing efforts a delightful experience.

Price, \$10.00

Teacher's Manual Supplied Free On Request

BOOK TWO

Practical and Interesting

Progress, a paramount aim in this book, is achieved as rapidly as is logically consistent with proper technical support, good discernment, and basic musicianship. Supplementary pieces supply the pupil with a first recital repertoire of commendable character. These pieces "march up" and progress in the right sequence with the principles of keyboard harmony made clear as the work proceeds. Technic needs are developed through copiously illustrated principles. Price, \$10.00

Teacher's Manual Supplied Free On Request

BOOK THREE

Materials selected from Foster and other popular writers of folk songs, combined with the classics, selected studies, and original compositions, make this a most interesting book for the student of this grade. Presents all major and tonic minor scales and revolutionary analysis. Copious illustrations of pianistic problems involving the arm, hand, and fingers.

Price, \$10.00

BERNARD WAGNESS

PIANO SERIES

EXCELLENT TEACHING PIECES
ESPECIALLY SELECTED AND HIGHLY
RECOMMENDED FOR THEIR TUNE-
FUL AND APPEALING QUALITIES

Title	Grade	Key	Composer	Price
At the Barn Dance (2) (G).....	Wagner	30		
At the Derby (2) (A minor).....	Norling	35		
Band Concert at the Fair (1½) (G).....	Langford	30		
Beautiful Dreamer (2) (D).....	Wagner	30		
Castilian Dance (1½) (D).....	Wagner	30		
Cello, The (1½) (D).....	Norling	30		
Dark Eyes (2) (D minor).....	Wagner	30		
Darvey Jones and the Pharus (2) (G minor).....	Franklin	30		
Edin Frolle (2) (F).....	Wagner	30		
Pyrron on the Clipper Ship (2½) (C).....	Hunting	35		
Hall King and the Snow Queen, The (2) (A minor).....	Adler	35		
Hobopop, The (1) (A minor).....	Wagner	30		
Home, the Range	Wagner	30		
Hunting Song, The (2) (F).....	Wagner	30		
Hymn to the Sun (2) (F).....	Pelham	30		
In a Street Garden (3) (E-flat).....	Federer	30		
In Old Vienna (2) (F).....	Wagner	30		
In the Sultan's Palace (2½) (A minor).....	Nolan	30		
Indian Rite Dance (1) (A minor).....	Stockbridge	30		
Jennie with the Light Brown Hair (2) (F).....	Wagner	30		
Little Brook A-Murmuring (2) (C).....	Wagner	30		
Magic Forest (3) (E-flat).....	Wagner	30		
March of Victory (1) (F).....	Wagner	30		
Onward in Bloom, An (1½) (C).....	Davis	30		
Pong Ping (1) (F).....	Wagner	30		
Plantation Serenade (2) (C).....	Wagner	30		
Seminole's Song, The (2) (A-flat).....	Wagner	30		
See Chanley, A (2) (A-flat).....	Wagner	30		
Shadows in the Water (1) (C).....	Fleming	40		
Shadows of the Night (3) (C).....	Poderks	35		
Singing Hands, Singing Heart (1½) (C).....	Wagner	35		
Singing Waters (3) (E-flat).....	Harding	35		
Sleeping Waters (3) (F).....	Wagner	30		
Song from the Deep, A (1½) (G).....	Wagner	30		
To the Singing Sea (4) (C minor).....	Poderks	35		
Wid a Rans on My Knee (2) (D).....	Bradford	40		
Wooden Soldiers in the Haunted Tower (1½) (C).....	Nolan	30		

Bernard Wagness

A native of Tacoma, Washington, Bernard Wagness, through his life's active years over a quarter of a century, has been a musician everywhere, and the notable success of his solo piano has been a constant feature in the field of pedagogy. No one who heard Mr. Wagness' lectures on technique, his inspiring and stimulating efforts, hence it is with just pride that we present his teaching materials, which so clearly reflect the advanced ideas and sound logic in characteristic of everything he did.

Supplementary Piano Instruction Material

By Bernard Wagness

THE ENSEMBLE BOOK

This book provides First and Second Piano parts to pieces in Book One of the *Bernard Wagness Piano Course*. It was published in response to an insistent demand from many teachers regularly using this course in first piano instruction. These Second and Second Piano parts can be played by the teacher, parent, or a slightly more advanced pupil.

Price, 75 cents

SECOND YEAR ETUDES

Musical studies to supplement the pupil's work in *Book Two* or in any second grade method. Designed to bring out special points, it introduces some of Mr. Wagness' most imaginative and beneficial writing, and is generally an advance through-out. Too, there are studies selected from standard educational works.

Price, 75 cents

THIRD YEAR ETUDES

A collection of remarkable supplementary material in Grade Three and early Grade Four. The thirty-three studies are works by Czerny, Heller, Burgmuller, Loeschhorn, Lemoine, Le Coupez, et al., along with those supplied by Mr. Wagness to meet special needs. Irresistible hints for practice are given throughout.

Price, 75 cents

TECHNIC FUNDAMENTALS

The most helpful and successful work of its kind to be introduced in recent years. It is copiously illustrated with photographs of the author's hand "in action," and is recommended for inclusion in the first year's work as soon as the student has developed an adequate reading ability.

Price, 40 cents

EIGHT CHORDAL ATTACKS

Mr. Wagness here provides an illuminating work on the various attacks employed in chord playing. Each phase of this richly illustrated, practice material for each is also included along with real pieces composed especially to clarify the points at hand.

Price, 75 cents

Oliver Ditson Co.

THEODORE PRESSER CO., Distributors, 1712 CHESTNUT ST., PHILA., PA.

THE ETUDE

QUESTIONS Answered by ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initial, or pseudonym given will be published.

Violin Duet Playing

T. T.—Every violin student should take up the study of violin duets. If another violin accompanying part, playing violin duets is not only a pleasing pastime, but an excellent means of improving the student's technique. The "Piedel Duets" for violin make an excellent medium for starting duet playing. The beginning books are entirely in the first position.

Labels

L. R. T.—I quite agree with you in considering the child-like faith which people have in the labels they find pasted in old violins, or the inscriptions they find on the backs or on the inside of the instrument. Which has a piece of brown paper pasted inside bearing the magic name of Stradivarius, then at once conclude that the violin is a genuine "Strad." "worth high up in the thousands." However, the truth of the matter is that the labels in hundreds of thousands of imitation Cremonas mean absolutely nothing.

"L'Assol" Concerto

F. I. S.—Commenting on an article in this column about the "lost" Schumann "Violin Concerto," I am sure that you can find him immediately, notwithstanding his tender age. Your correspondent in New York has been unable to find him here a great violinist. The deep affection for the instrument which caused many young players to resolve to make its mastery their life work usually dates back to the time when they heard the famous violinist interpret some of the masterpieces written for this greatest of all instruments. They were thrilled by the tones, and felt that they could never be satisfied until they themselves could produce such lovely music. I am sure that I had a great leaning towards the violin, but unfortunately my relatives had a leaning in the opposite direction, and as they leaned considerably stronger than I did, it looked as if my ambitious plans for a violin-virtuoso career were doomed to go down to defeat. However, one day in my youth I was taken to the concert. On the evening of the great event, I was so excited that I could hardly hold my still when we reached Pina's Opera House where the concert was held.

I had just the great moment arrived and Wilhelm Steppel on the stage bearing his priceless Stradivarius, known as the "Leopoldine," and I saw the greatest violinist in the world. He raised his bow and a ravishing flood of tone came from the violin. I had never heard better. To me it was as if an electric shock had passed through my body. I quivered with delight and wonder which mounted ever higher and higher as the concert went on. That night I did not sleep a wink. I vowed I would be a violinist and nothing else.

Swing Piano!

Learn to play real Swing Piano, and for free Study Folder, TEA'S, write for business offer. CHRISTENSEN STUDIOS, 24 Kinross Hall, Chicago

family, and is now used by them in making

Carlo Blasis's Florentine work rooms are full of violins in every stage of construction, from the first rudimentary forms to rows and rows of violins "in the white" (not yet varnished) ranged in cupboards. He usually keeps his violins three years or more "in the white," and a clever copy of Carlo Bergomi, a few years ago he considered a violin ready to be played on.

The Child Violinist

T. Z. B.—In regard to your little son, who, although being seven years old, shows such talent for the violin, I am sure that competent judges who have heard him play advise you to let him for the profession. I assure you that if you let him, you can find him immediately, notwithstanding his tender age. Your correspondent in New York has been unable to find him here a great violinist. The deep affection for the instrument which caused many young players to resolve to make its mastery their life work usually dates back to the time when they heard the famous violinist interpret some of the masterpieces written for this greatest of all instruments. They were thrilled by the tones, and felt that they could never be satisfied until they themselves could produce such lovely music. I am sure that I had a great leaning towards the violin, but unfortunately my relatives had a leaning in the opposite direction, and as they leaned considerably stronger than I did, it looked as if my ambitious plans for a violin-virtuoso career were doomed to go down to defeat. However, one day in my youth I was taken to the concert. On the evening of the great event, I was so excited that I could hardly hold my still when we reached Pina's Opera House where the concert was held.

I had just the great moment arrived and Wilhelm Steppel on the stage bearing his priceless Stradivarius, known as the "Leopoldine," and I saw the greatest violinist in the world. He raised his bow and a ravishing flood of tone came from the violin. I had never heard better. To me it was as if an electric shock had passed through my body. I quivered with delight and wonder which mounted ever higher and higher as the concert went on. That night I did not sleep a wink. I vowed I would be a violinist and nothing else.

LEARN "SWING" MUSIC

Learn to play real Swing Piano, and for free Study Folder, TEA'S, write for business offer. CHRISTENSEN STUDIOS, 24 Kinross Hall, Chicago

MORRIS DANCE

Learn to play real Swing Piano, and for free Study Folder, TEA'S, write for business offer. CHRISTENSEN STUDIOS, 24 Kinross Hall, Chicago

ELMER B. FUCHS, Brooklyn, N. Y.

35 East 10th St.

RARE OLD VIOLINS

We have sold from our collection many outstanding rare Italian and French violins in nearly every state in the union. Our correspondence files attest enthusiastic satisfaction from the purchasers. Our prices are low; each instrument representing an excellent value for investment. Total work, healthy condition and authenticity are demanded from each rare violin we offer. The following are a few examples available from \$100 up.

- ANTONIO STRADIVARI, 1722. Widely known on the concert stage. \$20,000
- CARLO FERRANDO LANDOLFI, Milan 1771. One of the handsomest master violins we have ever handled. \$18,000
- ANTONIO GUADAGNINI, Turin 1858. Ex-Wurlitzer Collection. A wonderful solo tone. \$12,000
- NICOLÒ BERGOMI, Cremona 1760. This labeled, and a clever copy of Carlo Bergomi. A few years ago he considered a violin ready to be played on. \$10,000
- MANY OTHER EXCELLENT OLD FRENCH, ITALIAN, and ENGLISH WORKS. \$1,000 up

Trades accepted provided instruments are shipped prepaid for approval 10 day trial, with usual references to be furnished. We have several interesting booklets on the subject of rare old violins which will be sent free upon request, together with a complete list of our stock. We invite inquiries from teachers, collectors, professional and amateur violinists.

FRANCIS DRAKE BALLARD

Rm. 408 - 320 EAST 42ND STREET - NEW YORK, N. Y.

PIANO TUNING PAYS

An important and interesting Journal for VIOLINISTS and VIOLINISTS. Tells of the lives, illustrates the work of the great masters, and contains the most complete guide for those who wish to play. WILLIAM LEWIS & SON, 207 S. Wabash Ave., Chicago. Write for free copy. Violin Tuning Pays, 10¢ per copy. Violin Tuning Pays, 10¢ per copy.

Buy More War Bonds and Stamps for Victory

Make-a-New- Etude-Friend

3 Issues of THE ETUDE

(U.S. Stamps Preferred) 35 cents (Can. Post. 10¢ extra)

Good during June, July, and August, 1943

An Opportunity for Music Teachers, Students and Music Lovers to Get Acquainted with the World's Leading Musical Journal.

Here is an opportunity for ETUDE readers to render a distinct service to their musical friends... by introducing to them the delights and inspiration of THE ETUDE. Just think... only 35¢ you can bring to some musical friend approximately \$12.00 worth of music (if purchased singly), not to mention innumerable other delightful features.

THE ETUDE Music Magazine

1712 Chestnut Street Philadelphia, Pa.

Please send enclosed... for which send one trial subscription to THE ETUDE to NAME:

ADDRESS:

(Add additional names on a plain sheet of paper.)

☐ Please send additional subscription copies.

Words and Music

(Continued from Page 427)

violin virtuosi, was himself a virtuoso. Many of his pupils, however, have achieved far more fame as performers than he had his master.

In similar manner, *Maitre I.* Philipp, a brilliant, scholarly, and able pianist, whom many look upon as the dean of living piano teachers, also has been eclipsed as a virtuoso by his noted pupils.

No one ever thinks of Tobias Matthay, the noted English pedagogue, as a virtuoso, but his pupils, Harriet Cohen and Myra Hess, have won great distinction.

One of the reasons for this is that these gifted educators manifested extraordinary analytical minds and the ability to convey in words certain things relating to technique and interpretation. This enabled the pupil to work out his own digital and artistic problems rather than asking him to imitate blindly some individual model set by the teacher. It is also a fact that many eminent virtuosi, who have elected to teach here, in some instances, been definitely second-class as "pianogods".

It is desirable that the student should study as many recorded models of interpretation as possible. But in order that he may not mistake a poor recorded interpretation for a

good one, it is imperative that the student have the mature guidance of an able teacher. Nothing could be more harmful for the student's broader progress than to make the burden of imitating, monkey-wise, any one recorded performance.

Records have now become a serious part of the educational *matrice musica* in hundreds of colleges, schools, and progressive studios in America. Very comprehensive libraries of priceless records are now accessible to millions. This is largely the development of the idea of one of the foremost of living musical educators, Dr. Frances E. Clark, founder of the Music Educators National Conference, who some thirty-five years ago was engaged by the Victor Talking Machine Company to develop records for educational purposes. Dr. Clark, or "Mother Clark," as she is affectionately known to the members of the great organization she founded, is still active and is eagerly sought by educational groups in many parts of the country. Through intimate, neighborly association with her for years, we have noted how her work has developed from a struggle to a realization of a triumphant ideal.

Starting with a few scores of really good records, the number has now run into thousands and the demand for fine records of real educational value is constantly increasing.

Later the Carnegie Foundation of

New York made many grants which enabled colleges to acquire libraries of master educational records. These, together with privately assembled collections and the collections in public libraries, have created a great reservoir from which the teacher may supplement his growing personal collection of records. These records have revolutionized the whole scope of potential possibilities of musical education in America and have made every step a thrilling adventure.

In recent years our Editor has visited scores of music departments of colleges in many parts of the country and has watched with great interest the operation of record libraries with groups of students. In fact, in the latest visit to modern facilities of these college music buildings, the recently dedicated beautiful edifice at the University of Texas, the plans provided for a special section in which is located a splendidly equipped record library. These record libraries, together with the superior methods of present-day teachers, will lead to an altogether different and vastly higher standard of musical performance in the future. In no other country in the world are such advantages so generously provided, and this cannot fail to have a powerful bearing upon our musical future.

All this has increased enormously the need for the capable, and shall

we say "eloquent," informed teacher. There never was a time when the pupil needed verbal guidance more. The responsibilities of the seasoned music educator have increased accordingly. This requires the development of oral expression, far more precise, persuasive, and inspiring than in the past. No teacher can go very far in these days without a fluent, scientific grasp upon the language in which he teaches. He must know what should be said, and know how to say it in unmistakable terms that will lure the pupil to ever-increasing efforts. The teacher who knows more than one language often will have a more ready use of his own mother tongue. In these practical days there are many people who do not realize how the study of individual's powers of expression. Once, in a western university, the president of the institution asked us to talk with one of the local tycoons who made a boast that he had amassed his millions, despite very little schooling of any kind. The millionaire proclaimed this in a way that inferred that education, particularly higher education, was largely a waste of time and money. He opened the conversation by saying that he took very little interest in the local university.

"Now take these dead languages," he mused. "For instance, what good

is Greek or Latin to-day? I never heard of no Latin except when I heard the Pope on the radio, and I couldn't understand a word. And as for Greek. I never had no yen for talking to the Greek that runs the Greek 'Kandy Kitchen.'"

"You evidently think of language only as a means of communication," we ventured. "Did you ever think of language as an instrument of thought—that you could not even think unless you had the right words to shape your thoughts, even though you do not express these words vocally?"

"Say that again," he said curiously. "Well," we proceeded, "it is only by encasing your thoughts in the best language that your thoughts take shape. The more skillful you are with words, the more accurate, the more powerful, the more practical, the more persuasive, the more convincing they are and the more able will be your business presentations; call them 'sales talks' if you will. The more an individual knows the better is he able to think in his own, and that is why ancient and modern languages are given so much attention in our colleges of today."

"Say," he exclaimed, "you got something there!" Later he made a very gratifying gift to the college and his interest in its work continued.

Many music teachers do not lay enough stress upon the importance of the language they use at the lesson. Musical lexicographers, in crystallizing their definitions for dictionaries, sometimes spend hours and days in consulting scores of reference sources, to insure precision.

The music teacher must do far more than this. His remarks must inspire, engage, elucidate, intrigue, charm the pupil and lead him to higher efforts. On the other hand, too much talk at a lesson defeats its purpose and bores the pupil.

A teacher of wide experience and the highest standing, both in Europe and in America, made a practice of taking adequate time every morning to review his lesson program for the day. Every pupil's work was given devoted, individual attention, and he made it a point to distinguish each lesson with some well-worded statement of its principal points. This was done in such a manner that the teacher would surely have some cogent ideas to drive into the pupils' mind—something the student could not very well forget. Small wonder that this teacher was a leader in a great metropolis.

The teacher who arrives at the lesson time with a few impromptu, stammering phrases is "short-changing" the pupil. The real musical educator plans his lesson in advance. He ponders upon the words with which he prepares to express himself, so that every lesson is a profitable experience. The great teachers prepare their lessons in advance for their pupils, just as a lawyer prepares a brief for his client. Every lesson is a distinct and different entity and is not to be dismissed with a few improvised and not particularly pertinent or helpful ejaculations. The pupil pays the teacher, not for his lesson hour, but for what the teacher puts into that hour. This is a point which Dr. Guy Maler has stressed indirectly in our Teachers Round Table for years past.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

LUCIA O'BRIEN LIVERETTE
VOICE
Graduate of Samoiloff's Teacher's Course
Phone NO 2-0302 EX 1141
814 N. Normandie Ave. Los Angeles, Calif.

ROSE OUGH
VOICE
Former Assistant to Lazar S. Samoiloff
in Hollywood
Residence: 1931-4TH AVENUE
OAKLAND, CALIFORNIA
Telephone Glencourt 4115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. EL 297 Los Angeles, Calif.

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
Dr. Samoiloff will teach all phases of his Studio.
Write for catalogue—Special rates for the duration.
610 So. Van Ness Ave., Los Angeles, Cal.

ELIZABETH SIMPSON
Author of "Basic Pianoforte Technique"
Teacher of Technique, Coach of Young Artists.
Vocal Preparation for Concert Voice. Close Courses
in technique, Piano-forte Interpretation, Normal
Methods, Voice Technique.
609 Sutter St., San Francisco
2832 Webster St., Berkeley, Cal.

PRIVATE TEACHERS (Mid-West)

RAYMOND ALVIN SMITH, Ph.B., A.A.G.O.
Dean
Central T.M. College
School of Music
Complete course leading to degree. Coeducation.
Fully accredited. Day or Evening. Low tuition.
Kimball Hall, 304 S. Washburn Ave., Chicago, Illinois

DR. FRANCIS L. YORK
Advance Piano Interpretation and the Theory work
required for the degrees of Mus. B.S., M.A., and Mus.
Wash. D.C.
DETROIT CONSERVATORY OF MUSIC
Detroit, Mich.

PRIVATE TEACHERS (New York City)

FREDERIC FREEMANTEL
Voice Instruction
Teacher of 24 home study lessons.
"The Fundamental Principles of Voice Production and Singing," also "High Notes and How to Sing Them"
Studio: 205 West 57th Street
New York City Phone Circle 7-5025

MARIA CARRERAS
Renowned Pianist
Teacher of successful concertizing pianists. Accepts
students desiring performance examination and chamber
presentation.
169 East 78th Street, New York City
Tel.: Butterfield 8-3111

PRIVATE TEACHERS (New York City)

MRS. HENRY HADLEY (Inez Barbour)
Soprano
Authority on the Art of Singing, Oratorio, Concert
Solo and general repertoire. Will accept a limited
number of talented students.
THE HENRY HADLEY STUDIO
15 W. 67th Street
By Appointment Only. Sat. 7-10

ALBERTO JONAS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 87TH ST., N. Y. C. Tel. EDicraft 2-8920
On Thursdays in Philadelphia, Studio 407,
1714 Chestnut St., Tel. VICT 1-537 or Local 949
Not connected with any Conservatory.

EDITH SYRENE LISTER
AUTHENTIC VOICE PRODUCTION
405 Carnegie Hall, New York City
Collaborator and Associate Teacher with the late W.
Warren Shaw and Endorsed by Dr. Floyd S. Hickey
Wednesday: Trump Music Studio, Lancaster, Pa.
Thursday: 399 S. Broad St., Philadelphia, Pa.

(Frank) (Ernest)
LOFGR-BERUMEN STUDIOS
Voice—Piano
Frank Lofgr teaches Luciano Tibbitt since 1926
1100 Park Ave., Corner 89th St., New York
Tel. ATwater 7-4748

RICHARD MCCLANAHAN
Representative TORIAS MATTHAY
Private lessons, classes in Formosa
Lecture-demonstrations for teachers
806 Stillman Bldg., New York City

W. J. RESZKE
Voice Instruction
2122 Beattie Avenue, New York City
Tel. Sedgwick 3-4002
MONDAY: Trenton, N. J. WEDNESDAY: Perth
Amboy, N. J. THURSDAY: Allentown, Pa.

EDWARD E. TREUMANN
Concert Pianist—Artist Teacher
Recommended by Emil Von Saer, Moritz Moszkowski,
Josef Hofmann
Studio, Carnegie Hall, Suite 837, 57th St., 7th Ave.
New York City Tel. SAd 4-57
Summer Master Class—June to Sept.—Apply now

CRYSTAL WATERS

Teacher of Voice
Radio, Screen, Concert
Opera, Pedagogy
405 E. 54th St. Tel. Vo. 5-1362 New York City

Private teachers in the larger cities will find
this column quite effective in advertising their
courses to the thousands of Etude readers
who plan to pursue advanced study with an
established teacher away from home.

Tell your Music Loving Friends about THE ETUDE and ask them to give
you the privilege of sending in their subscriptions for you send
THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

RIVERDIE SCHOOL OF MUSIC & ARTS
84 RIVERSIDE DRIVE
NEW YORK CITY
FREDERICK G. KOEHLER, Director
Catalogue on request. Special Summer Session

Saint Mary-of-the-Woods COLLEGE
Conservatory of Music in Applied Music
Theory and Practice. Public School Music, leading to de-
grees in Music. Courses in Piano, Voice, Organ, Harp, Violin, other
instruments. Accompanying courses in mathematics, science,
languages, literature, history, etc. Free tuition. Free board
and room. Free books and supplies. Free transportation.
Box 13, Saint Mary-of-the-Woods, Indiana

Nothing Succeeds Like Success

Why TRAINED MUSICIANS Command a Better Income

WHAT PROGRESS ARE YOU MAKING?

Your musical knowledge—your position and income today—are the result of the training you have given your natural ability. Additional training will open up new fields, new opportunities, greater income and higher standing in the musical world.

This valuable training, through our Extension Courses, may be taken at home with no interference with your regular work just by devoting to self-study the many minutes each day that ordinarily go to waste. The progressive musician, as busy as he may be, realizes the value of such study and finds the time for it. Well paid positions are available to those who are ready for them.

YOU can do it too! It's up to YOU!

THE UNIVERSITY Extension Conservatory
1525 EAST 53RD STREET (DEPT. A-341) CHICAGO, ILL.

EQUIP YOURSELF FOR A BETTER POSITION

A proof of quality is important for one interested in further musical training. Our courses offer you the same high quality of preparation which has developed and trained many successful musicians and teachers in the past.

NATIONAL HOME STUDY CURRICULUM

The Council is an Association of which we are a member. It includes the outstanding correspondence schools in the United States with headquarters in Washington, D. C. Members are admitted only after rigid examination of the training courses offered. We are the only school giving instruction in music by the Home-Study Method, which includes in its curriculum all the courses necessary to obtain the Degree of Bachelor of Music.

A DIPLOMA IS YOUR KEY TO SUCCESS!

This is Your Opportunity—Mail the Coupon Today!

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-341
1525 E. 53rd Street, Chicago, Illinois
Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

- | | |
|---|---|
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Piano, Student's Normal Course | <input type="checkbox"/> Choral Conducting |
| <input type="checkbox"/> Public School Mus.—Beginner's | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Public School Mus.—Advanced | <input type="checkbox"/> Dance Band Arranging |
| <input type="checkbox"/> Advanced Composition | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> History of Music | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Harmony | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Concert—Trumpet | <input type="checkbox"/> Piano Accompaniment |
| <input type="checkbox"/> Advanced Canon | <input type="checkbox"/> Read Organ |
| | <input type="checkbox"/> Banjo |

Name _____ Adult or Juvenile _____
Street No. _____
City _____ State _____
Are you teaching now? _____ If so, how many pupils have you? _____
Do you hold a Teacher's Certificate? _____
Have you studied Harmony? _____ Would you like to earn the Degree of Bachelor of Music? _____

WM. S. HAYNES COMPANY
FURTS OF DISTINCTION
STERLING SILVER—GOLD—PLATINUM
Catalog on request
108 Massachusetts Avenue, Boston, Mass.

PLAY A DEAGAN MARIMBA
Easy to master... always popular... richly satisfying.
Write Dept. E.
J. C. DEAGAN, INC., CHICAGO

SPECIAL NOTICES & ANNOUNCEMENTS

SPECIAL NOTICES

WANTRE: Second-hand Hammond Organ. Case of ETUDE—J.
FOR SALE: Postcard views from everywhere, used, classical, back songs, records, etc. Write: L. H. Fure, c/o Dept. E, 3151 High Street, Denver, Colorado.

ANNOUNCEMENTS

SINGING MADE EASY—Book one dollar. Eastern Studio, Chambersburg, Pa.

MUSIC ENGRAVING
Piano, Band, Orchestra and Overture work. We specialize in book work, also engraved titles.
Send your ms. for estimate.
OTTO A. C. NULSEN
P. O. Box 7
124 Government Place Cincinnati, Ohio

A Revealing New Book in Two Parts
PARAGON OF RHYTHMIC COUNTING
FOR ALL RHYTHMS
PARAGON OF HARMONIZING
applied to
FOUR KINDS OF HARMONIZATIONS
For explanatory circular
EPPA LEE PERFIELD
103 East 56th St. (Park Ave.) New York City

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC
Rest Room, Dean, Spartanburg, S. C.

KNOX COLLEGE
Department of Music
James Mott, Western Chairman
Catalogue sent upon request.

SHENANDOAH CONSERVATORY OF MUSIC
Wm. L. Allen, Director
Courses leading to the B. Mus. and B. Mus. Ed. degrees. Laterals receivable in the heart of the Shenandoah Valley, Jayton, Virginia.

The Thrill of the Bagpipes

(Continued from Page 450)

performance. In the reign of Charles I, the pipe disappeared for a while from the English army, its place being taken by the bagpipe or the hautboy. The "almaln whistle" later replaced the bagpipe. King George VII always included his Scottish pipe in his staff, and every morning promptly at eight o'clock the pipers would play outside his majesty's window. For many years the King counted on the bagpipes to rouse him except in wet weather, when he would not allow his favored pipe, Major Forsyth, to stand in the rain to play. In the crozier given by William of Wykeham to New College, Oxford, in 1403, there is a figure of a man playing the bagpipe. Chaucer's mill performed on it; "a bagpipe well coult he blowe and sowne."

A Factor in Irish Gaiety

In Ireland the bagpipe is of greater antiquity than in Scotland. One of the earliest references to it, dating from the reign of King Canute the Great, 35 B.C., speaks of "the nine pipers from the fairy hills of Bregia." It is alluded to in Irish poetry and prose which the experts believe to date from the tenth century, and there is in existence an illuminated Irish manuscript of the year 1300 in which a pipe is represented as gravely engaged in playing the bagpipe. This recent years hardly a parish in Ireland was without its professional pipers, and in the light of the descriptions of the country merrymakings, the Sunday "patrons," the crossroads dances, given by travelers of the eighteenth and nineteenth centuries. Many of the older generation now living remember the days when Irish country life was still gay with music of the pipes and the picturesque movements of the native dances. A familiar Irish tune is *The Return from Pinnigal* when the Brian Bors defeated the Danes, one thousand years ago. Some authorities call it the "Gathering" to which the clans marched to battle, and others say it's a dirge to which they marched home afterward.

The Irish soldier has always yielded to the magic of the bagpipes in war. In 1745, for instance, the Irish brigade in the service of France, which included the old Irish guards of James II, marched on to the field of Fontenoy to the sound of the pipes. Yet in Ireland itself little was heard of the instrument after the revolution of 1688 until its revival over fifty years ago. The old Irish Volunteers and the old Nineteenth Irish Light Infantry had bands of

pipers, but they disappeared, and it is to the militia of Ireland that the Irish soldier is indebted for the restoration of the pipe to its place of honor in the army. It is the Gaelic League that claims to have restored the Irish pipe. Nearly fifty years ago the Gaelic League took up the language revival, in combination with the encouragement of Irish pastimes, arts, literature, song and music, and on, giving a very prominent place to the bagpipe.

In Early Times

Before the sixteenth century the Irish pipe did not differ much from the Scotch pipe of the same time. The Irish had a chanter with six fingerholes and two drones. The antiquity of the Irish bagpipe is shown by the fact that it is mentioned in the Brehon Laws of the fifth century. There is a drawing of the Irish pipes in a manuscript in the British Museum describing the Irish king who accompanied King Edward to Calais. There is also a notable portrait of an Irish piper dated 1510 from the brush of the celebrated Albrecht Dürer. A set of pipes belonging to one of the pipers of Lord Clare's regiment is now in the Cluny Museum in Paris.

About the year 1760 the union pipes, so called from being worked from the elbow (hence giving rise to the phrase "give power to your elbow"), came into vogue. The wind is supplied by a blow acted on by the elbow, whereas the Irish Pib Mor (or war pipe) is blown from the mouth. The name is a corruption of the Gaelic Uilleann (elbow), and Uilleann is the correct name of these Irish domestic pipes. The name, which by a strange Anglicized corruption was for a century written "union," it is an elaborate and complicated instrument; the chanter, the seven finger-holes, a thumb hole and eight keys, a chromatic scale of two octaves from 'd' to 'd'. In addition to the drones there are three pipes known as regulators, and five pipes which are tuned to A in different octaves, and the regulators are capable of giving a rude harmony. The pipes were called "woolen by Shakespeare in his six fine sets in the National Museum in Dublin, ranging in date from 1760 to 1850. Although the name Union was also supposed to be derived from the period of the Union between England and Ireland (1800), there are numerous references to players of the "Union Pipes" in the years 1750 and 1780. They came into vogue at the close of the sixteenth century, but the instrument was more improved in the eighteenth century and Burney prizes it highly in 1780. Uilleann pipes were made in Dublin, Belfast and Cork, and there are "Pipers' Clubs" in each of these cities.

A String Approach to Mozart

(Continued from Page 447)

is the tremendous improvement in our standards of performance. The polished perfection of organizations like the Boston and the Philadelphia orchestras, or of individual artists like Heifetz, Kreisler, Elman, was—I suppose—unknown fifty years ago. Compared with them, the performances of Mozart's own day must often have been improvisatory and haphazard. We know, for instance, that Mozart wrote the 'big' *Sonata in B-flat*, for Regina Strinasacchi, of Mantua, to perform with him at a certain concert. On the day before that concert, however, Mozart was barely ready with the violin part and had not written down the piano part at all. Thus, he sat down at the piano, at concert time, with only a sketch of the piano part before him! There had been, naturally, no rehearsal; Strinasacchi played her part almost at sight; Mozart drew his part from his mental conception of what the balanced ensemble should sound like and the performance was a great success! Whatever else that rendition may have had, it certainly did have the polish, the study, the exacting and devoted care that are given that great work to-day. Similar instances can be cited of other great works—the *Don Juan Overture* (which Mozart wrote during the night preceding its Prague premiere), the Beethoven *"Violin Concerto"* (first performed practically at sight by Franz Clement), and ever so many more.

"Indeed, in the light of to-day's performance standards, even chamber music—or *Haus-music* (home music)—to give it its original name, which clearly reveals its non-professional character—requires the same loving and exacting virtuoso preparation quite as a matter of course upon the 'showy' war-horses of both the violin and the piano repertoires. The something like this, sums itself up as the 'ficult' because of certain qualities that are distinctly of an inward nature and have nothing to do with the outward 'show' (of speed, technique, endurance, or 'schmalz') that of student and audience alike of the 'appealing' elements of interference standards have progressed to the point where perfection is the goal, either on or off the concert platform, and we thus made the project. What even more difficult to Not lower our standards, certainly! It remains, then, to maintain these higher standards in terms of Mozart's own qualities.

"Alas, I can recommend no one

thing, no one set of exercises and the like, to perfect a Mozart style. No such thing exists. My best advice is for the student to break away from the shackles of conventional 'show' and to make himself as musically aware as he can. Whatever he does to improve his purely musical possibilities will bring good to his command of musical stature. There is no royal road to Mozart's study—or to that of any other composer, for that matter—except solid and understanding musicianship. And that requires more than the practicing of technical studies. I am convinced that it is a bad thing to subdivide one's musical equipment into separate pigeon-holes labeled 'Technic,' 'Tone,' 'Interpretation,' and so on. Musicianship must be blended from all these and a great deal more by way of penetration, understanding, analysis, and care. It is often difficult for the student to realize this. He fancies that the correction of his own immediate problems will make him the musician he dreams of being. Yet, the most faithful advice that one can give is to assure the student that these problems alone are the least of his task. To project his playing in a musicianly manner, he must become a musician. To do this, he must hear as much music as he can and make as much music as he can, applying the results of his 'problem' practicing along each step of the way, of course, but concentrating first on music. To find a better approach to Mozart, then, listen to his works in concert, in recordings. Play his quartets, devoting his sonata or chamber works to his sonata or chamber works they are—that is to say, practice from the full violin and piano scores rather than from the violin parts alone, watching for the give-and-take of the voices and making them perfect, to be sure, but only as a means toward the end of making the music live its full life—never as a 'showy' goal in its own right.

(Continued on Page 452)

Preserving Your Records in Wartime

(Continued from Page 435)

composition. The mood here is reflective at first but this gives way to a dance movement with suggestions of oriental rhythms and coloring.

Ravel: Rapsodie Espagnole; the Cleveland Orchestra, direction of Artur Rodzinski, Columbia set X-234.

There is a voluptuousness, a radiance of harmonic coloring, and a rhythmic fascination to this music. What Debussy sought to do in his *"Ravel"*, Ravel sought to accomplish in this score.

Rodzinski plays this music with a precision of detail which is admirable, but one turns back to the older Stokowski recording to hear the sensuous coloring of the music more fully revealed. The present set, however, offers better balanced recording.

Beethoven: Quartet in E-flat, Op. 127; The Budapest String Quartet. Columbia set 537.

With each succeeding work that the Budapests record, one discovers values in the playing which have not been apparent in previous recorded performances. There is no question that this foursome is the foremost string quartet now before the public, not alone by virtue of their splendid musicianship, fine balance, and technical coordination, but also because of their greater imagination in performance and their greater freedom of expression.

Fauré: Incidental Music to Pelléas and Mélisande, Opus 80 (3 sides), and *Rimsky-Korsakov: Dubinushka*, Opus 69 (1 side); The Boston Symphony Orchestra, direction of Serge Koussevitzky, Victor set DM-941.

It would be senseless to deny that Debussy's "*Pelléas and Mélisande*" did not overshadow this score, but the latter is more elaborate and more ambitious in its intent than the sound forth, *Technic* must be perfected, to be sure, but only as a means toward the end of making the music live its full life—never as a 'showy' goal in its own right.

"A good example of how artistic maturity must be achieved lies in the story of the English Academician who was showing his pictures to a young lady. She was delighted and impressed by them, and asked him, in a burst of enthusiasm, just how he managed to secure his wonderful telling effects. 'Well, my dear lady,' he said thoughtfully, 'as nearly as I can see it, it's just a question of putting the right colors on the right spots.' The same is true of music—Mozart's or any other composer's. The right colors on the right spots make the effect—but knowing the right colors and the right spots

Verdi: *La Traviata*—Ahl! fors è lui

(sings): Bida Sayao (soprano) with orchestra conducted by Erich Leinsdorf. Columbia disc 71451-D.

The soprano recreates her character admirably without exaggeration. The recording is satisfactory.

Radio Sponsors Increase Use of Great Music

(Continued from Page 436)

that is easy to listen to. Hence this new program of mine will feature the tunes of Broadway's masters of musical comedy and operetta, folk songs, spirituals and semi-classical selections.

Mr. Wallenstein, while creating a popular program for the summer, has not, however, abandoned, to the time of writing, his more serious and highly valued chamber orchestra program known as "*Sinfonietta*" (heard on Tuesdays, 11:30 to 12 midnight, EWT). In his role of Musical Director of WOR, Wallenstein has presented first performances of hundreds of important works during the past seven years.

An oasis in the mixed variety of entertainment heard on the radio still remains the Saturday morning broadcasts of the *NBC String Quartet* (NBC network—10:00 to 10:30 A.M. EWT). The *NBC String Quartet* is not always the same group of musicians, a strange procedure for a name organization presenting chamber music. The performers, who vary, are chosen from the *NBC Symphony Orchestra*, and are not always confined to four musicians, since upon occasion another soloist sometimes joins the group, and such works as the Brahms and Mozart clarinet quintets are heard. Familiar and favorite works of the chamber music literature are generally chosen for these broadcasts.

Plans for the 1943-1944 Columbia's *School of the Air* have recently been formulated. An exciting and stimulating series of broadcasts is planned. The first scene of the opening; the second, *Pelleas*, is an entr'acte depicting *Mélisande* spinning in the thicket; and the finale, *Sicilienne*, is associated with the tragic closing scene in which occurs *Mélisande's* death.

Verdi: *La Traviata*—Ahl! fors è lui

AMERICAN CONSERVATORY of MUSIC

CHICAGO

58th SEASON

Founded in 1886 by John J. Hattstaedt, today The American Conservatory of Music is outstanding institution for music education in this country. Its graduates are to be found occupying positions of honor and responsibility in every department of music.

Member of the National Association of Schools of Music

Professional and Teaching Ensembles—Graduates of the Conservatory have been much in demand as teachers and also in concert, opera, radio, orchestra, symphony and choir work. The New Institute contains a list of about 800 successful graduates holding responsible positions in Universities, Colleges, Conservatories, and Public Schools in all parts of the world.

Tuition is reasonable in keeping with the value and may be paid in convenient installments. Complete particulars given in catalog which will be mailed on request.

Accredited Courses are offered in Piano, Voice, Violin, Viola, Cello, Double Bass, Band Instruments, Public School Music, Children's Piano Work, Cello Piano, Musical Theory, Dramatic Art and Dancing.

Dormitories—Desirable living and board accommodations can be secured at the Conservatory Dormitories at moderate rates. Scholarships on request.

Students enrolled at any time.

For free catalog address John R. Hattstaedt, President

579 Kimball Hall, Chicago, Ill.



Established 1867
America's Oldest Independent School Devoted Exclusively to Music and Allied Arts

A complete school of Music, Dramatic Art and Dancing. Courses lead to degrees.

Registration: September 3, 4
Classes Begin: September 7
Special Students May Enter at Any Time.

Write for catalog
2650 Highland Ave.
Cincinnati, Ohio

GUY MAIER SERIES OF SECTIONAL MASTER CLASSES

RICHMOND, VA., July 1-6
Mr. J. Montague Holland, Sec'y., 181 West 36th St.

BUFFALO, July 8-13
Mrs. Mary Kay, Sec'y., 701 West 14th St.

MINNEAPOLIS, July 15-20
MacFarland School of Music, Leslie at 12th St.

MILWAUKEE, July 22-27
Mrs. Margaret Diefenbacher, Sec'y., 211 North Marshall St.

CHICAGO, July 28-August 3
Shorewood Music School, Fine Arts Bldg.

TOLEDO, O., August 5-10
Mrs. Elizabeth Gould, Sec'y., 2351 Putnam St.

ASHVILLE, N. C., August 12-17
Mrs. Kathryn King Carow, Sec'y., 98 Woodward Ave.

Answering Etude Advertisements always pays and delights the reader.

ACADEMY OF VOCAL ARTS

... a non-professional organization supported by more than 100 contributors. Admission limited to exceptionally talented singers. Full and partial scholarships. Students receive training in voice, repertoire, acting, languages, solfège, and make-up in addition to taking part in operatic productions. Graduates are now appearing as soloists with nationally known opera companies, orchestras, and choral groups.

Admission by Competitive Audition Only

1920 Spruce Street, Philadelphia, Pa.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

JULY, 1943

"FORWARD MARCH WITH MUSIC"

The Junior Etude Contest

Edited by
ELIZABETH A. GAST

A Fine Idea

by Adeline Curry

John and Bob were walking home from their Music Club meeting. "That is going to be a fine recital we are to have this month, Bob," said John. "Yes, I think so, too," answered Bob, "because I think we all get tired of having nothing but solos; I think the ensembles will be popular with everyone in the audience as well as with us performers."

"I wish my father would come. He never comes to any of our recitals."

"Neither does mine. Let's get them to come to this one."

"All right. Let's write them special invitations."

"I have a better idea than that," said Bob, "let's ask Miss Gray if we can have the whole recital just for the fathers."

John, of course, thought that a fine idea, and so did Miss Gray. They called her on the phone that evening and talked it over. In a day or two, the father of each pupil, taking part

in the recital, received the following letter:

Dear Dad:

We are having an ensemble recital (duets, trios, quartettes) given by the members of our Music Club, and it is being planned just for your entertainment and pleasure. The pieces will be short and the recital will last exactly thirty minutes. Mothers, aunts and cousins are strictly uninvited, so please come. Refreshments will be served.

Yours for music,

Every one of the fathers was pleasantly surprised when he received the invitation, signed by his own son or daughter; and needless to say, every father attended the recital and considered a great success.

"How did you like it?" Bob asked his father afterwards.

"Fine! I never knew pupils' recitals could be so good. I'll come to the next one, too. Don't forget to count me in."

Albert and the Cash Register

by Gertrude Greenhalgh Walker

Albert had just returned from the store with the groceries his mother had asked him to buy, and taking the sales slip out of the bag he thoughtfully added the column of figures.

"That's correct," he said. "The clerk is O.K. I guess I had better try that plan on the piano."

"How can you play a sales slip on the piano, Albert? That just does not make sense!" exclaimed his mother.

Albert smiled. "That is a scheme I'm going to try out. You know I always have trouble with sight read-

ing, and Miss Brown says it is because I do not feel the keyboard. She says I should be able to read by feeling the keys instead of looking at them. So now, if the grocery clerk can look at the groceries and at the same time punch the correct amounts on his register, it seems to me I should be able to do the same. I will catch up to him and do the same on the piano. That's what Miss Brown calls the touch system."

"Good for you Albert. Try it. I remember, it's a wise man who learns something new every day," his mother said.

Fingers and Wings

by Hermia Harris Fraser

The young pilots were merry in their quarters after the big event of the season. The winning of their wings after months of self-denial and hard flying, nights without sleep, surely called for a bit of fun, now that the training was over. Dick Halsey was merriest of all, bounding about the long room like a school boy. "Sit down and play something for us on the piano, Dick," urged one of the pilots.

Dick pulled up the bench and spread his long legs toward the pedals and his long fingers over the keys. Then suddenly the music of a gay Highland Dance filled the room. "Swing it," his friend shouted. But Dick did not swing it; in fact he scarcely heard the call.

All at once he felt as though he were back in his home town, a boy again, sitting in a large hall and waiting his turn to play in the Festival. Miss Green had told him he simply must play well—not only well, but perfectly, she had said. And Dick knew he could not play very well, much less perfectly, for his fingers were clumsy and his mind was slow

to play for him, saying, "You see, boys, playing the piano does not only develop your fingers, but also quickens your musical sense and develops your mind as nothing else can. I myself was a flyer in the first World War, and they told me then that the men who could play on musical instruments learned to fly a plane more quickly than those who could not, because playing instruments trains us to do difficult things with each hand simultaneously."

The adjudicator had a lot more to say, but Dick's mind had wandered as he looked proudly at his own clumsy hands. Why, of course, he would play well! Perhaps, someday, it will become easier and easier. Perhaps, someday, he might become a flyer himself and be able to do wonderful things with those clumsy fingers!

"Dick Halsey next," the adjudicator had called, and Dick remembered how he stepped forward, no longer apprehensive, because he was looking ahead to future years. Of course he played his piece as never before, knowing in his own heart that he was doing his level best. . . .

Now Dick Halsey, pilot, was listening to himself playing the Highland Dance to his co-pilots, knowing, too, good, he was playing well. "Very hard," he laughed, whirling around on the bench to face his astonished friends. "I think I did rather well."

Then he put his hands up to his little metal wings which he was proudly wearing on his coat. Yes, the schoolboy hands had come a long way, thanks to many hours of practice, and now Dick Halsey was going to use them, not only to give pleasure to his friends, but to serve his country flying through the clouds as a skillful pilot.



Garden Notes

by Ida Tyson Wagner

Dewdrops are the notes
With which an elf composes

Little tinkly tunes
To waken all the roses.

JUNIOR ETUDE RED CROSS BLANKETS

Keep up the good work, knitters, and send in more knitted squares (four-and-a-half inches) for our Junior Etude blankets. Even though the weather is warm now, the Red Cross still needs these blankets as the months go by and there will be more wounded soldiers to be cared for. The men like the bright colors of these blankets, and, as they are small and soft, they are very useful

for the wounded who must pass some time in wheeled chairs before they recover. Perhaps someone you know helped to knit a blanket that you helped to knit.

Squares have recently been received from Elizabeth Comrie; Jean Anderson; Alfreda Puhler; Jane Davis; Patricia Miller; Billy Francis; Polly Mattson; Phyllis Olson; Vernon Smith; Gertrude Miller; Mary Holmgren; Betty Mattson; Mildred Thompson; Ella Just; Alice Francis; Marilyn Pearson; Margaret Lincoln; Constance Davis; Jean Graft; Janice Weaver; Patricia Paulsen; Rachel Howard; Priscilla Field.

Junior Club Outline No. 23

Review

- About when did the piano take the place of the harpsichord in general use?
- How many piano concertos did Beethoven write?
- What instruments make a string quartet?
- What are some of the differences between folk-songs and art songs?
- What are some differences between the classic and the romantic style in musical composition?

Terms

- What is the difference between a glissando and a cadenza?
- Give three terms that indicate a slow speed in playing.
- Give two terms that indicate a fast speed in playing.

Keyboard Harmony

- Give the names of the triads on the seven degrees of the scale.
- Play them, hands together without stumbles, on any two major and any two minor scales.

Musical Program

Arrange your musical program from pieces learned during the past season. Have each one play his favorite piece, playing it better than ever before, together with his least favorite one, playing it just as well as his favorite one. Those who have no choice in the matter may play any of the pieces they learned during the past season.

Keyboard Puzzle

by Emma Berk

How many keyboard instruments can you find in the square? Start



THE JUNIOR ETUDE will award three worth while prizes each month for the best original stories or essays on a given subject, and for correct answers to puzzles.

Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants will be given a rating of honorable mention as follows:

Junior Etude Contest

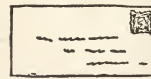
SUBJECT FOR THIS MONTH

"The Band"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than July 22. Winners will appear in the October issue.

CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Name, name and class (A, B or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
- Write on one side of paper only and do not use a typewriter.
- Do not make any free copy work for you.
- Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.



(Anyone wishing to answer letters on this page may address their envelope in care of the Junior Etude.)

Enchanted please find my answer to the puzzle and my essay. I hope they reach you in time as I almost forgot to send them. I was drafted into the army last night and I was thinking of him, who is so young and who is soon to be over there. I hope the war will not come home to those they love and those who love them. I'll do better in the next contest.

From your friend,
Dwight Bunker (Age 11)
Pennsylvania (Age 11)

Dear JUNIOR ETUDE:
Music plays an important part in my life as I play solo trumpet in our high school band, and I play solo also. Music for me is a medicine. Every time I get cross I go to the piano and play for about ten minutes and I am like a different person. The Etude is one of my lesson books and I am studying hard for a musical education. I wish to be a composer or music teacher when I grow up. My favorite composer is Bach.

From your friend,
BARBARA JEAN ERICKSON (Age 12),
Wisconsin

Letter Box List

Letters have been received recently from Joyce Elaine Ham; Jeanne Grobenberger; Marjorie Trombley; Billy Pearce; Barbara Ann Reed; Julia Burne Davis; Sam Winter; Anneton Jean Howick; Phyllis Kilne; Rosella Brink.

Do-It-With-Music

Game

By Therese Ruden Dunn

One player is chosen to leave the room while the others decide what the absent one must do upon return. The path from the room he must pick up some article, stand in front of another player, go through an open door, or "it" returns and after this is decided, "it" similar act. Some one plays the piano, playing louder and louder as the piano playing leader and the other player and softer as he hears the objective. Very often difficult and funny things are done in this way without a word being spoken. When the task is accomplished with the help of the music and the player becomes "it" in like manner.

Dwight and Roy Bunker (Age 11 and 8)
See letter above

Honorable Mention for Endless Chain Puzzle:

Thomas Bill; John Butts; Eleanor Hazel; Rose Ann Uryski; Margaret R. Walker; Arthur St. Julian Brown; Frederick E. Smith, Jr.; Marvin Smith; Laura Lillian Gogel; Judy Simmons; Esther Smith; Jean Marie Cunningham; Doris Edwards; Dorothy Johnson; Christine Cuck; Julia Ruby; Jeanette Lamothe; Marie Claire Corbett; Leona Lamotte; Vernell Robinson; Samuel Anderson; Mervin Whitley; Sonya Goldman; Dorothy Skinyaya; Ethel Rivers; Elizabeth Anne Goodman; Muriel Enon; Mary Helen Tate; Anneton Howick; Rita Joseph; Irene Lamotte; Dorothy Plesau; Lucille Lamotte; Annette Frechette; Eddie Austin.

My Favorite Instrument

(Prize winner in Class A)

The clarinet is my favorite musical instrument. It has a mellow tone which is pleasing to the ear and suited to soft music or twitty moving tunes. Variety of tone and fullness are other qualities of the clarinet, and these characteristics, with the others make it blend well with other instruments. With this wide variation the clarinet can express almost any kind of mood. It may give one a cheerful feeling or make him feel energetic or pensive.

The clarinet has three distinct qualities of tone: its lower tones are dark and gloomy, the middle tones are soprano and clear, the shrill and exciting. A good clarinet player uses all these equally well. When a person learns to play a clarinet well, he should have a feeling of accomplishment, for it is a difficult instrument to learn.

Donald Applegate (Age 15),
Illinois

My Favorite Instrument

(Prize winner in Class B)

I believe my favorite instrument is the drum because it puts so much rhythm into a person. Drums make one feel alive and full of pep. They make one want to get out and have fun. I think that now, during the war, there is a great need to make people feel full of pep and vigor in order to keep their spirits up.

The drum is called the battery of the orchestra because without it the orchestra would have nothing to run on, or in other words, no rhythm. It is also one of the oldest instruments, as it was used back in the days of David. Before nations were civilized we find them each using their own type of music. But whether that nation be the ancient Syrians, Noremen, Indians, or jungle tribes, beating upon a surface of some sort formed the basis of their music. These crude instruments, fashioned by the primitive people themselves, were the forerunners of our present system of drums.

Sally Sizer (Age 14),
Ohio

My Favorite Instrument

(Prize winner in Class C)

My favorite instrument is the violin. I have been taking lessons on the piano for four years and hope to continue until I go to high school, then I want to start the violin and maybe play in the orchestra. After I have taken piano lessons for that length of time I will be able to play the violin much better and it will come easier to me. I was never very well interested in the violin until I began to take lessons. When he was younger he played in an orchestra and now he is going to have this some violin for me. Then the fun will begin! He also said that some day he will bring it up, and the teacher will play the violin. Some day maybe I will play as well as he! I think that anyone who has a chance to take lessons on an instrument is not to do so is foolish. For me, it is music and I desire it.

Ellen Tibbitts (Age 11),
New York

Prize Winners for Endless Chain Puzzle in April:

Class A, Willette Stroh (Age 15),
Missouri
Class B, Rose Marie Mikkil (Age 14),
South Carolina
Class C, Angelina Pietak, New York

Honorable Mention for April Essays:

Thomas Bill; Edie Hewitt; James Holmes; Peter C. Conradi; Audrey Garvin; Susan Smith; Jimmy Forsyth; Beverly Wendt; Nellie Kyer; Kenneth O'Neil; Rita Jean Bostin; Blanche Gortley; Kenley Peck; Jodel Fowler; Mary Zandra; Pauline; Beverly Wendt; Nellie Kyer; Beverly Smith; Elizabeth Anne Goodman; Harriet Enon; Josephine; Ruth Annle; Ruth Enon; Helen Tate; Leatrice Brumwig; Joyce E. Ransford; Ruth Caplinger; Virginia Johnson; Rachel Fay Armstrong; Alfreda Pietak.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

JULY, 1943

"FORWARD MARCH WITH MUSIC"

ETUDE—not your own—will bring this premium to you.

FOUR-PIECE PEACH CRYSTAL SALAD BOWL SET consisting of 10 1/4 x 11 1/4" crystal salad bowl with 10 1/4" crystal fork and spoon and a 5" dressing spoon . . . made of clear sparkling glass in graceful, artistic style. This attractive and useful set may be had for two new yearly subscriptions to THE ETUDE.

CRYSTAL TRIPLE SERVER . . . can be used as covering dish to keep two vegetables warm or using each piece separately, as practical serving dishes for three vegetables. The Server classed measures 11 1/4" long, 9" wide and 3 1/2" deep. The set may be earned by securing two yearly subscriptions to THE ETUDE.

SERVICE UNDER DIFFICULTIES—Although conditions arising from the War have presented difficult problems, affecting normal service adversely, The Evans staff is endeavoring to overcome these obstacles and requests its patrons to be just as reasonable as possible, when there is cause for complaint. Some of these conditions are beyond our control and wherever possible, we are bending backward to make adjustments that will completely satisfy the complainants.

When a change of address is desired, subscribers are asked to send in notification of the change, with the old and new addresses, at least four weeks before the issue affected—longer if possible. Thus we will be enabled to get the new address in the routine of mailing and insure continuous service without interruption.

★★★★★

Yours for Only 10c! SONGS OF FREEDOM

(A BOOK OF 15 STIRRING AND INSPIRING PATRIOTIC SONGS AND CHORUSES)

These are the numbers in it:—
AMERICA (My Country, 'Tis Thee I Love) . . . Henry Carey
AMERICA, MY HOME . . . Alfred Wood
AMERICA THE BEAUTIFUL . . . Samuel Augustus Wood

CALL OF AMERICA . . . M. Alexander
COME ON, AMERICA . . . M. Alexander
DEFEND AMERICA . . . Arthur Hoadley

GIVE US THE TOOL . . . William Dickson
GOD BLESS AMERICA . . . James Francis Cooke

HAIL, LAND OF FREEDOM . . . George Chittenden Turner

MESSIAH OF NATIONS . . . John Philip Sousa

HOORAY FOR LIBERTY . . . Frederick W. Vanderbilt

MY FLAG IS OUR FLAG . . . George Johnson

OUR FLAG IS OUR FLAG . . . M. P. Hauler

STARS AND STRIPES FOREVER . . . John Philip Sousa

STAR-SPANGLED BANNER . . . John Stafford Smith

TOUCH OF FREEDOM . . . Linnell Mitchell

TO THE O'CONNOR . . . John F. Fisher

V FOR VICTORY . . . Emma Reid

WHEN THE FLAG GOES UP . . . M. P. Hauler

The complete text and the full melody line are given in the majority of cases and in a dozen or more four-foot vocal harmony is direct from the publisher.

THE COMPLETE PIANO ACCOMPANIMENT TO ALL THE NUMBERS IS AVAILABLE IN "SONGS OF FREEDOM"—PIANO ACC. BOOK #3.150

THEODORE PRESSER CO.
1732 CHESTNUT ST. PHILADELPHIA (1) PA.

Problems in Choral Singing

(Continued from Page 440)

democracy—and you recall the Irishman's definition of "democracy" as "somewhere where everyone is as good as everyone else and a little bit better!"

"There are also a number of splendid modern choral works, of course, which the young choral group could study to advantage. Sowerby, William Schumann, and the English William Walton have given us stunning new choral things, which are excellent in their real, expert, practical treatment of choral lines and not merely good in theory. And, of course, a study of the old music of Palestrina, Di Lasso, and others, is always valuable—again because of the beauty and interest of the polyphonic arrangement of the various parts.

"As to practical working considerations, the young chorus should sing as much as possible without accompaniment. This strengthens security and musicianship. When a chorus depends upon an accompanist, it grows lax in its own responsibilities of tune, intonation, and rhythm. Neither do choruses need to be 'big.' A group of fifty 'live' singers (without deadwood that has to be dragged along) furnishes ample mass tone for even the greatest works. Indeed, when the singing group is too vast, it has to work against mass volume for lightness, crispness, and clarity. When one reads, to-day, of the sheer mass volume that was the pride of the great Boston Peace Jubilee, for instance, one marvels that clear singing could be heard at all. At that event there was a chorus of ten thousand, an orchestra of six hundred, a band of two hundred, and a couple of cannon, all 'in action' together!"

Value of à Cappella Singing

"One of the very best means of promoting musicianship among singers is to practice chamber choral singing. This is the vocal equivalent of chamber music and quartet playing. It consists in distributing the parts, one to a singer, and making each individual responsible for the effect of music that might be sustained by a full choir of voices in public performance. Madrigals and even oratorios are most effective when sung in this way. Better than any effect, however, is the training that chamber choral singing gives in independence, sight-reading, and general musicianship.

"The matter of sight-reading often looms as a problem in organizing choral groups. My feeling is—not to worry about it. The best way to learn to read at sight is to read at sight! Unquestionably, the ability to read I think it unfortunate to make an ability to read well at sight stand as

a requisite for admitting candidates to a chorus.

"In examining candidates for admission to the choruses which I am privileged to direct, I use a system which, I believe, is calculated to reveal the innate musical qualities of the aspirant rather than his acquired skills (which may not even be indicative of musicalness!). First, of course, I test the voice quality by asking the candidate to sing a few arpeggios. When I am satisfied as to timbre and range, I test for musical ability. I never hand the candidate a sheet of new music and ask him to read it. Instead, I test his responsiveness to tone and rhythm. First, I strike a number of unrelated notes on the piano (within the candidate's singing range, of course), and ask him to sing them. The accuracy with which he reproduces the pitch and the promptness with which he responds indicate his ear-quotient.

Practical Tests

Next I play a few chords and ask him to sing the upper voice of one, the middle voice of another, and so on. This indicates not only ear-ability, but musical ability in recognizing and following voices. Finally, I beat a clearly recognizable rhythm and tell the candidate that each beat represents a quarter-note. Then, keeping this same rhythmic beat, I ask him to beat half-notes, or dotted half-notes, or eighth-notes, and so on, against my pattern. If he succeeds, he indicates his feeling for rhythm and his ability to maintain one rhythm against another. If the candidate makes a satisfactory showing on all four tests, he is, in my opinion, eligible for choral work. Skills in reading, phrasing, shading, and other elements, can all be developed in the choral work itself. Certainly, they are no drawback to a choral candidate, but they should not be held as necessary pre-requisites. The only 'musts' for choral work are voice quality, musical ability, and the desire to participate.

"What we need to-day is the 'fan' interest in choral singing—the enthusiasm of the baseball devotee who is equally at home as participant on the amateur diamond and as critical observer at the World Series; who takes part, whether he hits the ball himself, or makes known his desire, from the grandstand, to 'take out the pitcher!' (Incidentally, would it not be interesting if musical auditors could be interested in musical estimate of performing artists? In this is spirit of enthusiastic and aware participation that has brought choral singing to its present level of achievement; it will carry it further."

Next Month

Etude Midsummer Music Features

Captivating August Music and Articles
to Make Your Vacation Season
Profitable



HERTA GLAZ

"DO IT YOURSELF!"

Herta Glaz, first soprano of the Metropolitan Opera, found that if she wanted "to get anywhere" in the music she could obtain from others was insignificant beside what she could do herself. Compare her successful efforts with your own, and you may learn much.

THE SAGA OF THE WESTMINSTER CHOR

One of the most remarkable stories in musical history is that of the Westminster Choir and the Westminster Choir College. Both directed by Dr. John Pringle Williamson, President of the College. They have made Princeton a mecca for the greatest living conductors, who have employed the Choir in foreign metropolitan symphonic concerts of the works of great masters. You will be thrilled with Dr. Williamson's ideas.

"INFORMATION, PLEASE!"

Of the millions who listen to "Information, Please!" on the air most of them look forward to the lightning quips of Franklin P. Adams, who mixes philosophy with fun. You will have a "men o" with his article, "Amused, Amused: With Music" in The Etude for August.

DEVELOPING A STRING ORCHESTRA

Harold Berkeley, greatly demanded teacher of violin, formerly of the Faculty of the Juilliard School, has an excellent series of articles just now to go ahead with training. It's the first section next month.

THE SPIRIT OF THE SPIRITUALS

Huby Eley, Negro soprano who has appeared in a leading role in "Porgy and Bess" some thirty times, has an article in August which is a review of the Owen Grove Auditorium. Miss Eley feels that music and religion are a part of the same factors in the solution of the race problem, and her article bristles with interest.



In ten more minutes what will you be doing?

In ten more minutes they'll be in action—American fighters risking life and limb to conquer one more bridgehead on the road to freedom.

And in ten more minutes—what will you be doing to help win this war?

Because it's up to you as much as it's up to them. Unless you—and all the rest of us at home—are devoting every spare minute of our time to fighting this war as civilians, their chances of victory are slim.

Next time you read of an American raid on enemy positions—with its tragic footnote of lost planes and ships and men—ask yourself:

"What more can I do today for freedom?"

What more can I do tomorrow that will save the lives of men like this and help them win the war?"

To help you find your place in America's War for Freedom, the Government has organized the Citizens Service Corps as part

of local Defense Councils. Probably there is one of these Corps operating now in your community. Give it your full co-operation. If none exists, help organize one.

Write to this magazine for a free booklet, "You and the War," telling you what to do and how to do it. This is your war. Help win it. Choose what you will do now!

EVERY CIVILIAN A FIGHTER

Contributed by the Magazine Publishers of America

